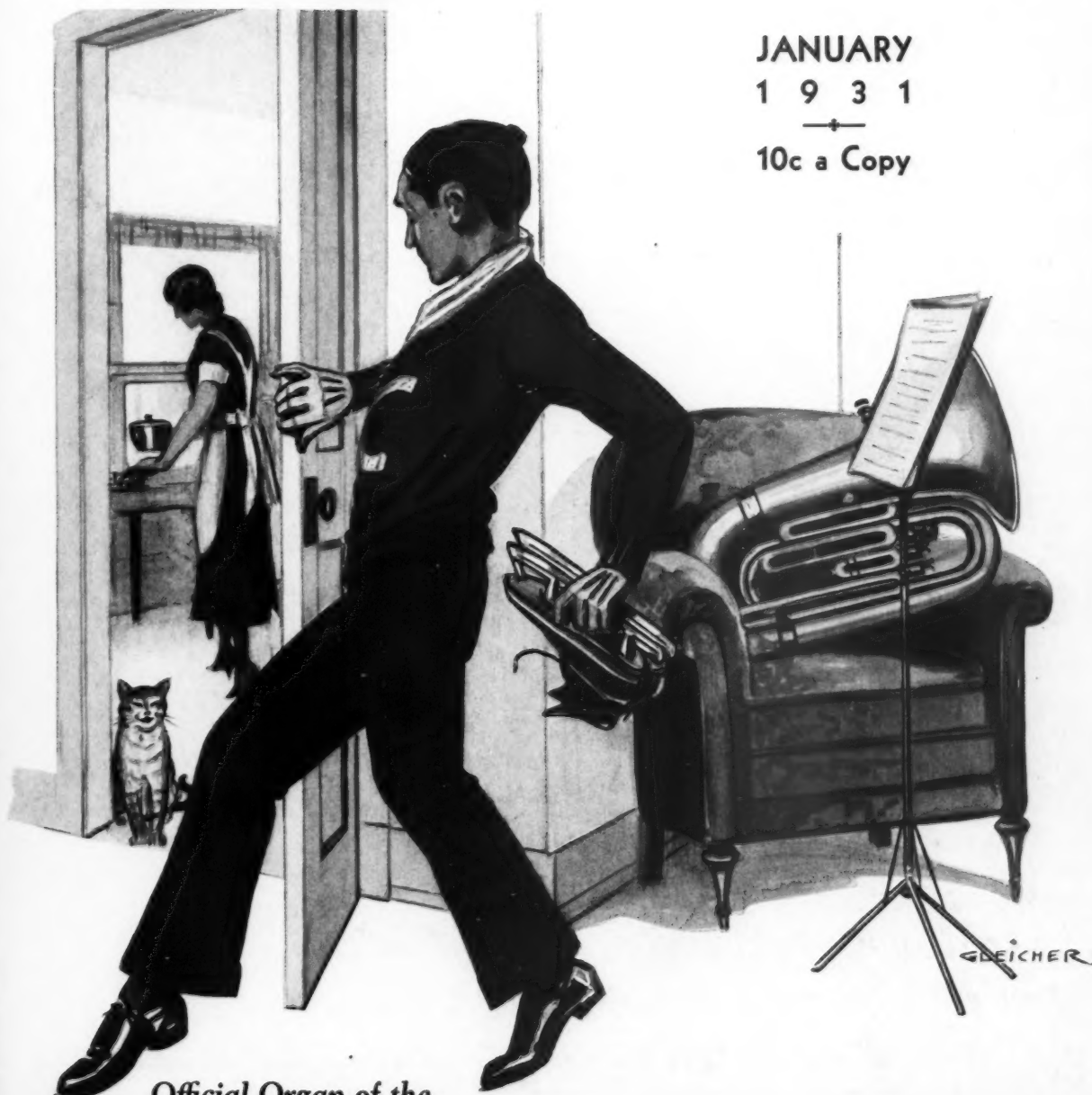


# *The* School Musician

JANUARY

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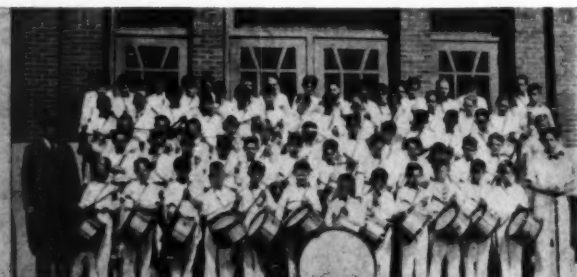
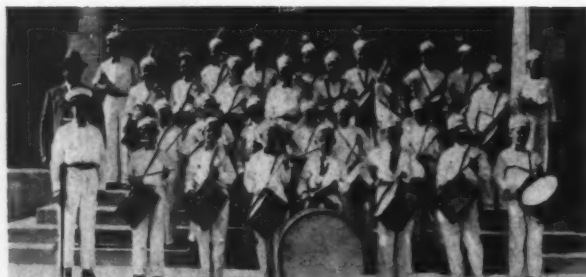
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# The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

EXECUTIVE and EDITORIAL OFFICES

Suite 2900, 230 No. Michigan Blvd., Chicago, Ill.

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JANUARY, 1931

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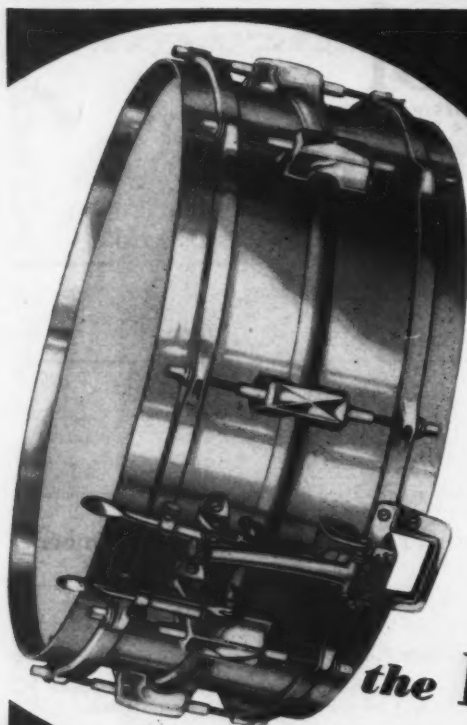
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# The Editor's Page

## Old Stuff

**T**REKKING through the country on a concert tour are three very young musicians who style themselves the Old World Trio of Ancient Instruments. They play the music of the seventeenth and eighteenth centuries on the instruments for which these masterpieces were originally composed. Anton Rovinsky plays the spinet, Gilbert Ross the quinton—forerunner of the violin—and David Freed the viola da gamba. The interest of these three young musicians in these effects of many years ago may be regarded as an indication of the discontent of the newest generation of musicians to be held within the limits of twentieth century music. If we have patience long enough, it is possible that the work of our Association may be the means of ushering in an era of music composition that will satisfy even the most sophisticated tastes without having to dig up these lovely old things out of the past.

## SPARE TIME

(From the "Munsonian," Central High, Muncie, Ind.)

**P**ERHAPS the most valuable thing that we possess is our spare time. What do you do with your spare time? Do you use it to advantage? Do you waste it?

No one but you, yourself, can truthfully answer these questions, but upon your answer depends a great deal. Indeed, the list of men who have become famous by the proper use of their spare time is a very long one. Henry Ford became one of the world's richest men by tinkering with automobiles in his spare time. Thomas Edison became a great inventor by utilizing his spare time. Bobby Jones became famous by making good use of his leisure time.

In fact, the list of men whose hobbies have made them famous is nearly longer than of those who have become famous in their regular profession. A great man once said: "Show me what a man does with his spare time and I will tell you what sort of man he is."

## EDITORIAL of the MONTH

(From "The Glenville Torch," published by the Glenville High School, Cleveland, Ohio; Isadore Meschan, Editor.)

## Music Hath Its Charm

**T**HERE are few who can remain unmoved by a well-rendered symphony, few who do not know the spell of fine music, its intricacies that can in one strain speak of soothing tranquility—"of linked sweetness being drawn out;" and in the next note break into a wild ecstasy, a storm of emotion—"such as the meeting soul may pierce!" Yet these vagaries of music, these inconsistencies, these climaxes are the very elements that appeal to us, that overwhelm us into self-abandonment; these are the charms of music.

Man can express himself in numerous ways: in poetry, oratory, in fiction, in painting and in treatises on philosophy, theology and so forth; but his most eloquent expression is in song. Thus the English ballad spoke of the peasants' work, play and love; thus the Negro spirituals spoke of fear, of faith in a divine power; thus our modern jazz tunes speak of gaiety, of fearlessness and of artificial wickedness. These are all the expressions of the simple mind and fill a place to mankind that nothing else can.

Every century, however, has its geniuses, who conceive wondrous compositions that outlive the ballads, the spirituals and the jazz tunes; that are worshipped throughout the centuries as masterpieces.

We, who love music, therefore, cannot be satisfied by the puny accomplishments of our everyday companions; we must look higher and farther, beyond the simple jazz tunes and on to the Bachs, the Beethovens and the Chopins.

Music, good music, "hath its charms."

## POEM of the MONTH

(From "The Konah," published by the Missoula County High School, Missoula, Montana; Kathryn Borg, Editor.)

### These High School Lovers

Hark to this my Song!  
May it not keep you long  
From studies gay.  
In this school there be  
Many fond lovers (look and see)!

In study halls dim-lit  
Side by side they sit,  
Murmuring low.  
While lidded glances lent  
And soft-eyed message sent  
Their feelings show.  
From school each night they walk  
Whispering low they talk  
Of Love's sweet dreams;  
And at her door they stand  
He holds her lily hand  
Tight in his clasp!

They gather everywhere—  
We see them on the stair,  
In corners dark.  
I know not what they say—  
(Sweet nothings probably  
As lovers do.)  
Ah! Lovers such as they  
Ne'er saw the light of day  
In this dark land  
Numberless as the sand,  
They are a mighty band—  
These High School Lovers!

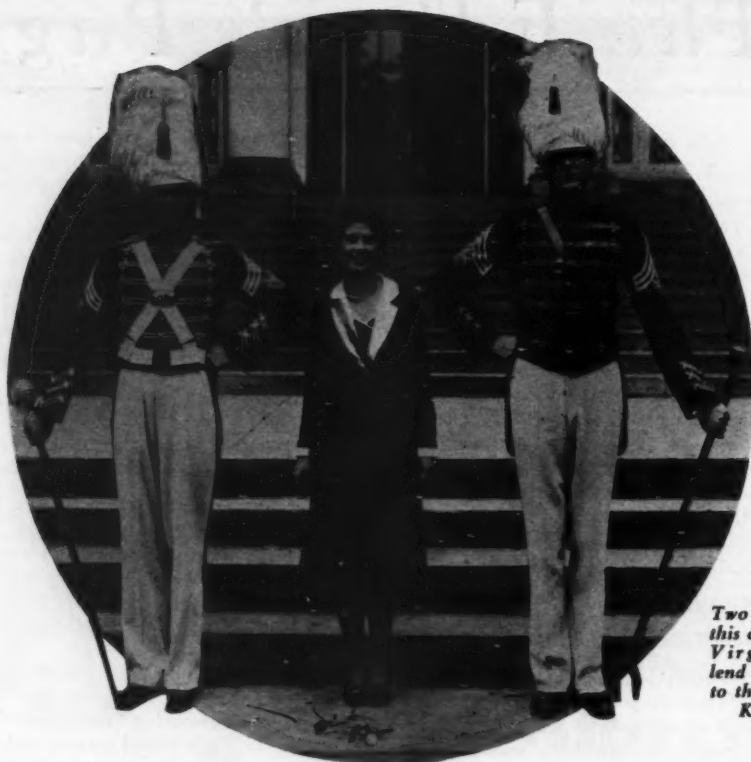
But hear me warning thee  
As from a voice above—  
'Twill pass. It cannot be  
More than just "puppy-love!"  
—M. Surbrook, '32.

Love cannot be hid any more than light, and least of all when it shines forth in action.—John Wesley.

London Humorist: Hunger sharpens the wits, we are told. We know a few seaside boarding-houses where the conversation must be positively sparkling.

Arkansas Gazette: The expert who says this is an age of specialization has obviously never looked over a drug store's stock.





*Two Drum Majors and this charming sponsor, Virginia Dougherty, lend much atmosphere to the University of Kentucky Band.*

# after High School What?

By

Elmer G. Sulzer

Director University of Kentucky Bands

**T**O the ambitious musician of the high school band always comes the thought, "After High School—What?". Some have the impression of making the college band in a blaze of glory—a band clad in white sweat-

ers of the typical rah, rah type; tooting the team on to victory. Others picture the college band as a serious academic organization devoting their time to the study of compositions of the masters, an organization so far

above their high school band that they doubt whether they are good enough to get in.

Both conceptions of the college band are correct, though neither entirely so. The well-organized and conducted college band will present to its membership during the school year such a variety of duties that experience is gained in all phases of band work. The high school bandsman entering college will encounter an experience something like this.

First he fills out an application for membership blank. On this he lists his previous experience including organizations played with, years of performance on each instrument, etc. If a



*The Saxophone is well represented in this sextet. Everything from Bass to C Soprano.*



vacancy remains in the section in which he desires to play (most college band directors set upon a well defined instrumentation at the first of each year), he is given a tryout and assigned to the vacancy, providing he is satisfactory. If he is not as good as others desiring the same position, two things can happen to him. He may be put on a waiting list until such a vacancy develops; or, he may be given a totally different instrument of a related variety and told to develop himself on it. With an overabundance of saxophone players, surplus ones are often placed on oboes, bassoons, alto clarinets, bass clarinets, or even flutes and piccolos when sufficient players on these instruments are unavailable. When this is done provision is usually made in colleges for instruction on these unusual instruments. As a general rule, however, with the exception of the players of the instruments mentioned above, band musicians are not started from the first in college. Demands are made on the college band, often two weeks after college opens, and as a result each member must be a reasonably good musician from the first. There is usually no need of bothering with beginners. It must be understood, of course, that in nearly all colleges band courses, college music departments, or music schools, instruction on the individual instruments can be secured, but this is not an important factor in the development of the college band.

After the band roster is completed, shortly after college opens, the entire band begins to perform as a unit and continues in that manner until the end of the football season around Thanksgiving. About half the time is spent in musical rehearsals, mostly on marches, popular numbers, and college songs;

and the other half on football formations, marching, etc. The band performs at each varsity home football game, giving a field performance between halves and sometimes before the game, and plays on the sidelines the rest of the time. It makes trips when the varsity meets their opposition away from home and there the band gets in its best advertising licks for the University. During this period there are numerous pep meetings, parades, etc., at which the entire band or part of it functions.

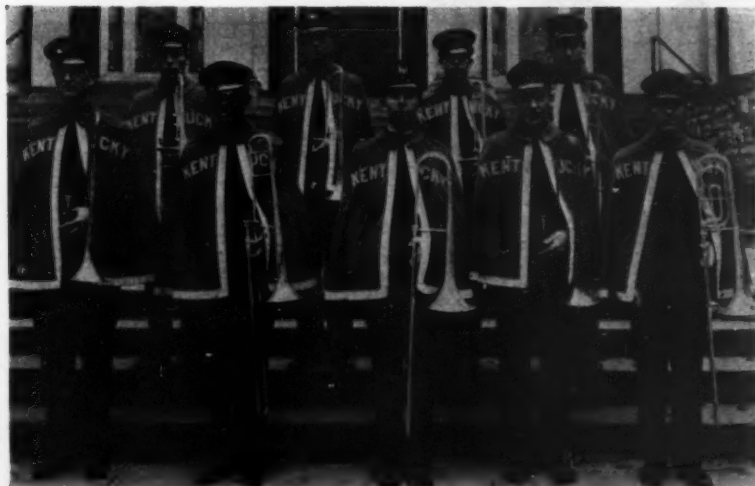
At the close of the football season the band is usually divided into two units based on proficiency and instrumentation; a first or concert band and a second, or basketball band. The concert band immediately starts to work on the repertoire (which is, in effect, an outline of the work to be done and is changed each year). The fruits of its labors find expression in formal concerts, radio broadcasts, and spring



*Mr. Sulzer loves music and boys and teaching. Success!*

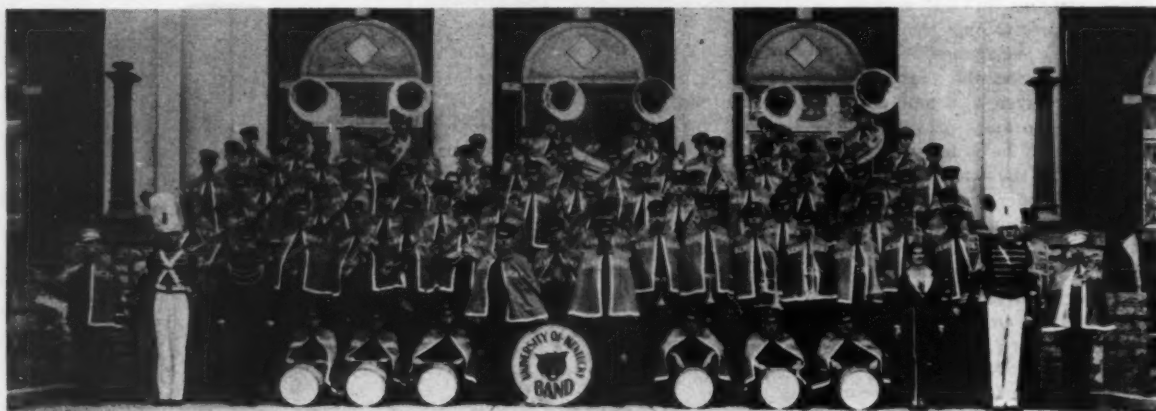


*The Um Pa's and the Slip Horns are important.*



open air concerts. The repertoire will include a well balanced diet and (exclusive of marches and necessary popular music) may consist of four standard overtures, four operatic selections, two symphonic movements, four light opera or musical comedy selections, four waltzes, two medleys, and perhaps ten miscellaneous concert numbers. The basketball band will play at nearly all basketball games, although the concert band may play. The former, of course, play easier music than the concert band, and somewhat lighter, and may perform part of the time under a student director.

In the spring the entire college band or portions of it furnish the music for



*Any High School Bandsman would be proud to tune up with this swell outfit.*

R. O. T. C. formations, guard mounts, and drills, in those colleges having such a unit.

This is only a sketchy outline of the activities of a college band. There are many diversissements. Most bands select annually a band sponsor. This girl chosen because of her popularity, looks, disposition, or a combination of these traits, holds office for one year and appears with the band on many occasions, such as military formations and football games. Some bands now use two drum majors, both for flash and as a safeguard in emergencies. Nearly all college bands have a system of officers, including first sergeant, sergeants, corporals, section heads, assistant section heads, business manager, property manager, librarian, personnel officer, chief musician, principal musician, locker corps, rack corps, and chair corps.

Band work in colleges is beginning to be recognized at its real value. Several leading universities are now offering four years of credit for participation in the University band, tuition refunds, during their last two years, and special scholarships for the first chair men.

The high school band musician of



today is the college band musician of tomorrow; but before he applies for admission to the college band he must search his own heart as to his love for

band work. To him who joins the college band for intrinsic return we predict a hard, monotonous grind; but to the aspiring musician who cherishes perfection in artistic accomplishment, the college band is ever a source of inspiration and opportunity.

(Additional pictures on page 28)



*The High and the Low of the U. of K. Band. The bird-like piccolos would have a hard time against the thundering drums if they did not have the bass clarinets and bassoons to help out.*

# Altar of Family Love and Harmony, the Piano

— By —

Harry Edward Freund

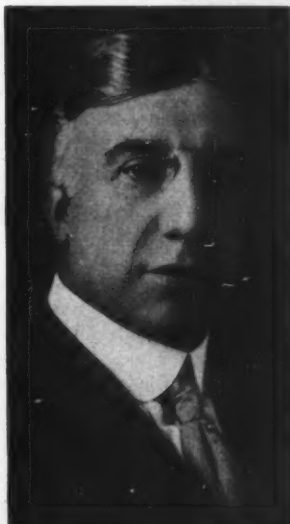
WHAT wonderfully happy memories come to me as I recall the times in our home when my accomplished mother played at the piano those beautiful melodies of the old masters, and we children stood around her and joined under her loving guidance in the singing.

The picture of the family gathered at the piano is still vivid in my mind and reminiscences of those hours are a tower of spiritual strength through our lives of struggle.

The piano in the home is not merely an assembling of materials, but is really the altar of family harmony and unity, and blessed is the home where from infancy the children have the radiant and vibrant sentiments of music aroused in their minds and hearts, for its influence means so much in the building of character.

A home may have most artistic furniture, paintings, decorations, rugs and setting but without a piano and the ability of a member of the family to play, much of the real home atmosphere is lost.

With the unprecedented and unequalled growth and increase in the material prosperity of the United States, there is gradually even if slowly in evidence a deep longing and desire for spirituality. For after all, without such a living force we merely exist and do not live. In the much to be hoped for higher purpose of life, good music brings into our consciousness the spirit of harmony and love.



The psychology of the piano and its use in the home will be recognized more and more as families devote greater attention to making home life attractive in keeping the family circle together in a bond of mutual consideration.

Having been blessed with a mother and wife who were cultivated musicians, even though they have passed on, there will be with me fond memories of their playing at the piano those soul inspiring melodies of the old and new masters that fortify me in the complexity and strenuousness of these days of speed and rush.

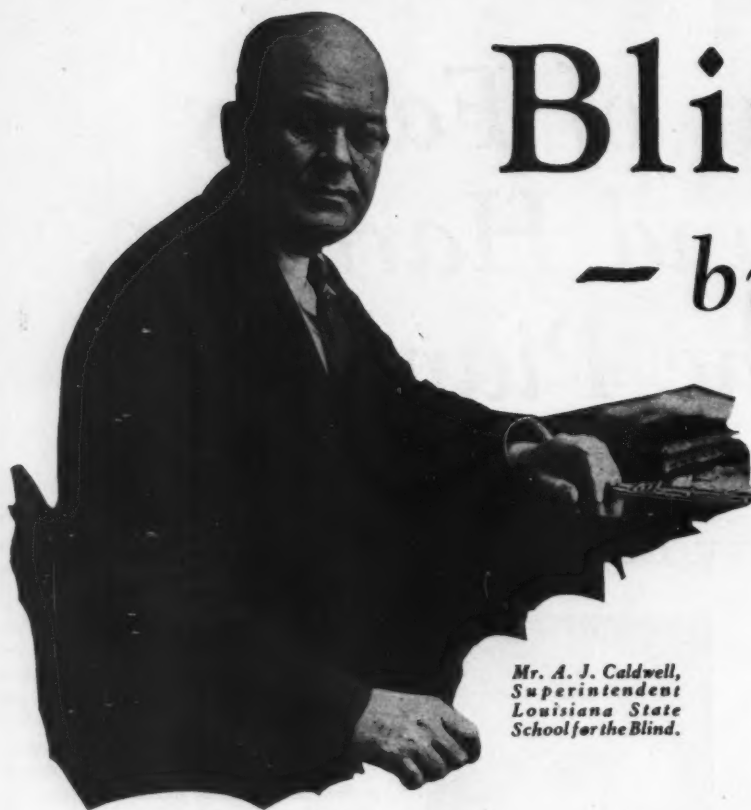
In married life, the young man or woman who has been reared amid a musical home atmosphere

and then chooses a mate who has not had that supreme advantage, will soon realize, after the first ecstasy of love's youthful passion, when even conversation is beginning to show limitations and little frictions in daily life appear, the absence of a musical home with its relief from the day's labors.

Without a piano in use, a mansion is not even a home. A modest apartment can be made a haven of happiness with entrancing strains of good music from the piano that enchant the ear and enthrall the heart and soul.

The piano in the home, with the interpretation of fine music, is evidence of a love for beauty in life, for inspiring things that make life worth while, as thoughts are things enabling us, as the years go by, to engender kindness, sympathy, appreciation, helpfulness and service, bringing out the best in each one of us.





# Blind!

## — but they

# Play

*Mr. A. J. Caldwell,  
Superintendent  
Louisiana State  
School for the Blind.*

By

J. W. Caldwell

**H**OW in the world can you teach a band of blind boys and girls to play?"

This is a question frequently asked the director of the band at the Louisiana State School for the Blind. When he replies that it is not at all difficult, some look doubtful and others look surprised. I dare say that we do not have any more trouble teaching these boys and girls than we would have teaching an average high school band. Of course, we admit that the grade of music that the band is playing at present is not very far advanced; nevertheless, it serves the purpose.

Professor W. B. Clarke, who had been at the head of the music department in the school for forty-five consecutive years previous to last year, built up a wonderful atmosphere for music and had placed in the curriculum a requirement that all children showing any musical ability should be given lessons and taught to read Braille music. Fortunately, there is quite a lot of Braille music published for the piano; but, to the contrary, there is very little, if any, published for the band. Three of the most promi-

nent music publishers were consulted recently in reference to Braille music for band and they all replied that they did not publish any and were unable to find any one who did. Therefore, it is necessary for the director to select the music he wants and have it transcribed into Braille.

Our band has twenty members with only a fair instrumentation. At present we need two trombones and in time we expect to have them added. At the end of the first six weeks of school they had

learned two pieces. This might not seem to be very rapid progress, but I challenge any boy or girl to take an ordinary second or third cornet part or any part other than the solo and try to memorize it in a short time. He will find that it is exceedingly unin-

*Music Faculty—  
Louisiana State  
School for the  
Blind.*

*Left to right:  
Bradford J. Morse,  
Director of the  
Department. Mrs.  
Bradford J. Morse.  
Miss Lilly Holland.  
Lloyd Funchess,  
Director of the  
Band.*





teresting and that it takes more than just a week or two. These boys and girls have to memorize their music and do not get any private instruction. They are given their music and in their practice period they read a measure and play it, and read another measure and play it, and so on until they have memorized their parts.

Attention is called to the fact that they memorize their music because they have to read with their hands.

They meet on Mondays, Wednesdays and Fridays and practice for fifty minutes; and then at the discretion of the director, a member or perhaps a certain section is asked to remain for twenty minutes for some specific help. It is readily realized that any one member would not receive very much private instruction. And when we remember that these boys and girls not only do the same amount of work in the same length of time as the sighted student



**Lloyd Funchess, B.A.-B.M. Age 22. Conductor of the Band at the Louisiana State School for the Blind. Also Instructor in Reeds at the Louisiana State University 1929-1930.**

of the public school but also learn various other things; such as, type-writing, broom making, chair caning, and piano tuning, we feel that they make fair progress in their band work. Five of the members are beginners on their instruments and play their parts very satisfactorily.

It would probably be interesting to some to know that the valedictorian of the senior class at the Louisiana State University in 1930 was a man who is totally blind. (Louisiana State University has an A rating among the American Association of Schools and Colleges.) His name is Diedrich Ramke. As a companion in his college life he had another young man named Harold Hein, who was also totally blind. Both of these young men were graduates of the Louisiana State School for the Blind. They stayed at the School for the Blind where they



**Prof. W. B. Clarke, Director, Department of Music School for the Blind 45 years.**

had a reader and where they prepared their lessons. They went back and forth every day to the University, three miles away, and walked about the campus just as any other student did. To prepare their lessons their reader simply read the lesson over once to them. When they took a test in the class room, they used the typewriter. How many of us could make a grade of A in history or some other subject with only one reading in which to make it? During their entire college career their grades varied but little. You

ask how they could do it. You could do it, too, if you would train yourself to concentrate as these boys were trained to do. Mr. Ramke is now working on his master's degree in the University, while Mr. Hein is teaching in the School for the Blind.

The great aim of the school is to teach these boys and girls to live and be able to take their places in society. If we stop to think, we realize that this is a great undertaking. If we should treat these students as blind

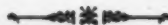
(Continued on page 44)

**Band at the Louisiana State School for the Blind. Lloyd Funchess, Conductor, 1930-1931.**





# Babes in the Woods



**I**S there anybody anywhere who has never heard the story of the babes in the woods? Children of all lands and all ages have told this story in their own way. Maybe the opera, which we shall consider today, is closer to the hearts of children than any other opera in all the world—at least,

that would be true of the libretto.

"Libretto" (pronounced le-bret-to) really means "a little book." When the word is used in speaking of operas, it means the words of the opera, the words which tell the story.

This story is about Hansel and Gretel, the two children of Peter, the

broom maker; a witch, who eats children; the Sandman; a Sleep Fairy, the Dewman, a Dawn Fairy; many children who were turned into gingerbread; and fourteen angels.

The home of Peter, the broom maker, was in the sad condition of Old Mother Hubbard's cupboard, except

# B y E d i t h R h e t t s

for a jug of milk, which should have been saved for porridge; but, alas, alas, it was spilled while Hans and Gretel were dancing to try to forget their hunger. All of us have enjoyed that dance:

"With your feet go tap, tap,  
tap,  
With your hands go clap,  
clap, clap!"

Then the two youngsters took a basket and went into the woods for berries. But the berries were so good, and the children so hungry, that the basket was not yet filled when darkness came—and then what could they do? They called, but only an echo answered them, and they could not find their way home. And then, from the bushes that were gray in the twilight, there came a little gray man, the Sandman, who puts little children to sleep.

Gretel said, "Hans, let us pray." And the children knelt on the moss and folded their hands and sang this sweet evening prayer:

When I lay me down to sleep,  
Angels guard o'er me doth keep.  
Two on watch are staying,  
Two are softly praying,  
Two to guard my right hand,  
Two to guard my left stand;  
Two to slumber take me,  
Two from slumber wake me,  
Two who, watchful, tarry  
My soul to God to carry.

In the opera, at this point, a bright light breaks and rolls down in the form of a staircase. Fourteen angels in light, floating garments pass down the staircase, two by two, and place themselves around the sleeping children in the order mentioned in their evening prayer.

The next day the Dew Fairy shook a bluebell over them, and Hansel and Gretel awoke beside the strangest

cottage ever seen. The windows were of sugar cakes, the roof was made of raisins, and all around was a gingerbread hedge. But—instead of a lovely princess, an old witch lived there!



"Stupid goose!" cried the Witch. "The opening is big enough; you can see that I could get into it myself."

Before the play is finished, Hansel and Gretel have stolen her magic wand and turned the gingerbread fence back into little children who had been lost but now are found. They burn up the old witch, and turned her into gingerbread, and great rejoicing is everywhere. Then, together, they sing their thanks for all good things.

The libretto of "Hansel and Gretel" was first written by a German mother, Frau Wette, as a little play for her own children at home. She asked her brother, Engelbert Humperdinck, to write the music for it. (He also wrote "The Children of the King," in which Geraldine Farrar used to play the part of the Goose Girl.)

Now Humperdinck was a composer and teacher of great ability. He was born near Bonn, the birthplace of Bee-

thoven. You will be interested to know that Humperdinck was a great friend of Wagner, and spent much time with him at Bayreuth, where Wagner's music dramas are still given special presentations.

Humperdinck used to arrange the piano parts for Wagner's things and helped to teach singers their parts. He was also one of the teachers of Siegfried, Richard Wagner's son.

With Wagner's influence so strong upon him, it is quite natural that, once Humperdinck became seriously interested in Hansel and Gretel, he wrote it as a real opera.

Some say the musical setting is far too grand for the simple nursery tale; yet its great beauty and the irresistible appeal of the story have made this opera a beloved masterpiece throughout the world.

The orchestral introduction to an opera is sometimes called an "overture" and sometimes a "prelude." An overture is complete in itself, while the prelude type leads directly to the opera proper.

"Hansel and Gretel" has this latter type of introduction, and, therefore, the music is really called Prelude, or "Vorspiel," instead of Overture.

It opens with the French horns singing the melody of the prayer which the children sing in the second act. The middle section of the orchestral prelude is given over to the lovely music (later heard in the third act)

when the children are awakened by the Dew Fairy. The final theme is the one of rejoicing when the gingerbread children are released from the spell of the witch. Into this comes again the theme of the prayer, in thanks to the angels who guarded them.







Illustration by Edward E. Hayes

# JAZZ - in "Cap and Gown"

By Gaston Baihle

**O**NCE upon a time college boys waited on table. Now the tables wait on them.

They used to work their way through school. Now they play their way out of it.

At the present rate of exchange, almost every university in the land will have to issue a new degree—M. J. (Master of Jazz.)

## Incomes Rolled Up

Incomes have been rolled up such as young-men-out-of-school could never have hoped to achieve in one of the professions.

Bands are building up international reputations for schools that all-star football teams might well envy. Orchestras made up of American undergraduates today make summer tours, landing up at Biarritz, Monte Carlo, Nice, Paris, the Riviera, and the play places of Europe.

A Broadway expert in such matters estimated for me the other day that three thousand students or more will jazz their way through Europe. Last winter the number of jazz banditti from the colleges ran into the thousands. Broadway sees a turnover of an endless parade.

Some arrive out of nowhere to conquer the amusement fans of the hard-boiled highway; some come seeking jobs and turn back empty-handed; some come in on college junkets to remain and make their fortunes.

## Manhattan Is Romantic

Manhattan has a hundred-and-one romantic stories of their varied successes.

Just to glance down a very incomplete list of those who have dotted the Gay White Way and its environs in recent months—there's Horace Heidt and his Californians, Fred Waring's Pennsylvanians, Ben Bernie and Eddie Elkins, Rudy Vallee, Hal Kemp's South Carolinians, Smith Ballew's young men from Texas, Jack Denny the DePauw Lad, Jack Albin, Tommy Christian, "Sleepy" Hall, George Olsen and Frank Cornwall.

A baker's dozen of them just by combing the surface!

Some of the newer and more prosperous groups are operating like conservative big business organizations.

Take, for instance, Horace Heidt, one of the most interestingly operated college organizations in the land. From the income standpoint this band is co-

operative. Not only are the earnings equally divided among the members of the band, but an investment organization looks after the savings.

Or, if you would care for another college tale, there's Smith Ballew, a six-foot southwesterner from the University of Texas, who rode the cattle on his uncle's ranch and knows his Oklahoma and Texas by heart.

Smith just finished a winter's engagement at the very swanky Club Richman, where the cover charge is almost as high as the adjoining skyscrapers. He turned out phonograph records by the ream and is becoming a favorite of radio fans.

## Fred Waring a Pioneer

Fred Waring, one of the most prosperous and best known of the playing leaders, was a pioneer with his Pennsylvanians. Today he has his own Broadway office and a whole stable of hands. His self-conducted unit is, of course, the headliner.

But Waring started out to be an architect. He holds today his architectural degree in the University of Pennsylvania.

Eddie Elkins, another young man

(Continued on page 45)



# How to Play My Knight Errant Overture



Here, from the composer's own pen, is the story of how the Required Number for Class B Bands in the National Contest should be played. This is the first of a series of interpretations of Contest Numbers, that will appear regularly for the next few months in THE SCHOOL MUSICIAN.



By Capt. Charles O'Neill

**T**HE Knight Errant Overture is distinctly a Wind Band composition, composed for and scored directly for that distinct combination. Its purport is to follow in tone colors a Knight of Old on his first big adventurous journey. After a preliminary test of his powers, he starts out lightheartedly, but finds the road is by no means devoid of obstacles and dangers. All is well at the finish, as is right and proper, but only after encountering and surmounting numerous trials and difficulties.

The Overture proper commences at the *Allegro Moderato*, all preceding matter being introductory.

The first ten measures of the Overture contain all the basic material of the work. The first subject of the Overture proper is developed from the triplet figure of the first measure. The second subject (*Meno Mosse*) is a development of the first two measures of the first *Andante Sostenuto* as exemplified in the second *Andante Sostenuto*. This introductory move-

ment affords opportunity for good ensemble playing in addition to solo effects. Answering passages and nuances should be carefully graded. The *Ben Marcato* should be well in hand, (The Knight Errant is trying himself out) the (FF) being given its modern meaning.

The *Allegro Moderato* commences gaily, with the triplet figure in due prominence throughout. The *Meno Mosso* should not be taken too slowly, but be allowed to move along easily and smoothly. The varying moods and changes in style and scoring of the music right through letter (F) afford considerable scope for the building up of interest. Material of the second subject is used exclusively. Note the afterthought in the Rall. at the end of the movement.

The style of the succeeding movement, *Andante Moderato*, demands smooth and mellow playing, Expressive, as indicated. The Tempo should be about M.M. 60. It is unnecessary to point out the relationship of this movement with the first subject, although the character is totally different. As

in other parts of the number, climaxes and nuances require judicious handling. Once the several players grasp the "raison d'être" for the Cadenza, an artistic rendering should be a matter of course, as it is technically easy.

The recapitulation presents no new points for comment, except towards the end where the syncopated chords for the whole band may prove troublesome at first. Clean tonguing with volume under good control is the solution.

The *Vivace*, (Coda) in spite of the quick tempo, is not difficult. The cross rhythms between the outside parts should be clear, as a final presentation of the triplet figure.

The work as a whole should be within the capabilities of good Class B Bands. Good players are necessary on each part, as the important playing is distributed through the score as much as possible. In the matter of Tempo, a slavish adherence to indications is not always advisable. Good taste, judgment, and a sense of due proportion should be present at all times.

# How Can You Use Your Music?



Everybody knows Joe Maddy.

By Joseph E. Maddy

**I**N these days of the talkie, the movietone, the radio, and—presently—television, the status of the professional musician is ever changing, and usually for the worse. Each of these inventions has limited the field of activity for the professional musician and, while television will undoubtedly bring back some of the lost employment, it is doubtful if the field for professional musicians will reach the level of the past decade again, at least not for a number of years. Then, why study music? Why not spend that time preparing for some other profession or business?

The answer is: "Why did you take up music in the first place?" Practically all of you began the study of music *so you could enjoy playing in the band and orchestra*. That is the reason you should keep on studying music. Is it not worth the time spent to so enrich your life that you can always—as long as you live—drown your troubles through music and enjoy life by playing, either at home, with your children, in quartets, trios, orchestras, bands, or playing solos for the enjoyment of others?

In the past most of our symphony orchestra players were imported from Europe, for we had no facilities for training orchestral players. Now we have the finest facilities of any country in the world, thanks to our public schools and the recognition music is receiving in our educational institutions. Our future symphony players

will come from our high school and college orchestras and bands, and many of you will follow the profession of music and find it sufficiently remunerative.

**T**WENTY years ago there were five or six major Symphony Orchestras in America. Now there are fourteen or more first class symphony orchestras, and the next ten years will see a tremendous increase in the number of these orchestras, for the radio has whetted the musical appetite of the American people and they will sooner or later demand the "living music" in addition to the radio.

Most of you will use your musical education as a hobby or avocation and will find it your most faithful friend throughout life. Many of you will become conductors of community orchestras or bands and will find life much more enjoyable than without your musical training. Others will continue to play as members of community musical enterprises of all kinds and will find the prestige so gained of great value to you in your business or profession. Don't forget the authentic story of the beginning dentist who, since business did not come to his door, practiced his cornet during office hours—became the leader of the community band and literally "blew" business into his office.

Even if you never play a note after leaving high school your musical education will still be one of your most

valuable acquisitions, for you will have gained an appreciation of the beautiful which will enable you to get inspiration from the good music you hear and the beautiful things you see. You will find yourself on home ground among the most intelligent people you meet, for music is always a subject of discussion among the highly enlightened and will be more so in the future.

**H**AVE you ever thought of music as an aid to good health—physical and mental? Playing a wind instrument is the most effective way of strengthening the lungs and is also an excellent aid to digestion. Playing a stringed instrument is also fine exercise. But far greater are the mental benefits from playing in a band or orchestra, or even individual practice. Playing a musical instrument requires steady concentration and muscular coordination of a very high order. Playing in a band or orchestra is the finest discipline imaginable—for music is its own disciplinarian—reprimanding you through the mental agony of discords.

Playing in a band or orchestra also trains you to be unselfish, for you must continually "give way" when the other fellow has the melody and you the accompaniment.

Playing in a band or orchestra also trains you in leadership, for you must take the lead—and maintain it—when you have the melody.

Leadership is something you **ASSUME**; seldom something to which

you are appointed. Keep this in mind always. You will never become a leader or an influential citizen unless you ASSUME the leadership or influence. By this I do not mean that you should become a braggart or bully but that you should seek opportunities to help your fellows and your community unselfishly and they will eventually choose you as their leader—if your judgment is good and your projects are successfully carried out.

When you think something should be done, talk it over with friends in whose judgment you have confidence. Then put your shoulder to the wheel and do not slacken until the job is completed in every detail.

**I**F you want to become a leader, start now. Organize a community band or orchestra, a Sunday school orchestra, a quartet or chamber music group, or start beginning classes in the grade schools in your city. Never mind who is to be the director or manager. Think only of the project and keep working until it is a success. You may do all of the work and then see some other person receive all the glory. So much the better—for it will strengthen your character. If you are the most enthusiastic and active member your efforts will be rewarded sooner or later,

providing you do not ask for any reward.

I doubt very much if selfishness ever gained much for anyone. Look over your friends and select the ones in whose footsteps you would like to follow. Are they the kind who would pull the other fellow down to advance themselves? Or are they the kind who are always glad to help the other fellow even if it is costly to them?

The rapid industrial development of our nation is giving millions of people more leisure time each year, and the fact that they have not been trained to use their leisure time profitably is resulting in the greatest crime wave the world has ever known, for we don't get into mischief when we are busy. Music, as the universal hobby, is the most effective weapon with which to stem the tide of unrest and crime.

**Y**OU, who have the advantage of a music education, can help stem this tide by organizing an orchestra, chorus or band in factory or store. If there is already one established, offer your help by joining it. Give free lessons, if they are needed, to start someone playing an instrument. If you are working in some factory or store, you can further your own musical education by the experience you will gain by

leading a band or small orchestra or a chorus. Many a boy or girl can be brought into the fold of Sunday school or church work by asking them to join the orchestra; and think of the help you will be by joining it yourself, or offering to organize one for them. Sunday school teachers are not always musicians, and here is where you can be of valuable help. Prisons and reformatories in the United States are being filled by the younger generation; and it is the younger generation whose thoughts and movements must be diverted to useful leisure occupations.

Are you going to help the nation through perhaps its greatest crisis by spreading the gospel of musical participation as the most practical, most lovable and most wholesome recreational activity known to man? Will you help to enrich the lives of the people of America by developing bands, orchestras and choruses wherever you are, at every opportunity? Start, if necessary, with a quartette or trio, and then watch it grow. It's lots of fun.

America needs music as never before, and you are a member of America's greatest music committee—the High School Music Committee.

Are you going to be a leader or an onlooker in this great movement for enriching human life?

## Band Instrument Lessons By Radio

The Michigan University of the Air will offer five half hour lessons in the playing of all band instruments (except drums) beginning Monday, February 16 at 2:00 o'clock Eastern Standard Time and continuing each Monday at the same hour through March 16. The lessons, broadcast over Station WJR, Detroit, will be given by Dr. Joseph E. Maddy, Professor of Music at the University of Michigan and Conductor of the National High School Orchestra.

Instruction will be given each Monday in the following instruments: Flute, piccolo, clarinet, oboe, bassoon, saxophone, cornet, trumpet, flugel

horn, mellophone, alto, French horn, trombone, baritone, euphonium, tuba and Sousaphone. The course is intended for school students and adults who have had no previous instruction and is offered at the urgent request of school superintendents in small communities where the services of band instructors is not available.

The course is especially planned to provide instruction for groups of school children from the fourth grade through high school. School superintendents or principals desiring to utilize this opportunity are urged to plan the work in advance by seeking out interested students and forming

groups to receive the instruction under the supervision of local music or grade teachers.

The course is planned to advance the students to a point where they may continue as a school band without further specialized instruction. All the student needs is an instrument in playing condition and music for the lessons. The printed lesson pamphlet containing the music may be had free from the Michigan University of the Air, Ann Arbor, or the State Department of Public Instruction, Lansing.

This is the first time radio instruction in the playing of band instruments has ever been offered.





*The Boalsburg Banjo Band, directed by G. M. Smith of State College, Pa.*

# Fretted Instruments of the Present

## The Sixth of a Series of Articles

By Lloyd Loar

THE banjo-type instrument introduced into this country in colonial days by forcibly imported Africans must have been an extremely crude instrument. So far as we know none of these instruments survived to modern times, neither is there any exact description of them extant to give us an idea of their construction or tone. But an examination of the same type instrument as still used in barbaric sections of Africa until quite recently, will give us a good idea of the tone and construction of these first banjos to be heard in the New World, for they must be very similar.

The making of a banjo presents mechanical problems not found in other types of small instruments. The resistance of the top or soundboard to the string pressure is not obtained by the top's natural elasticity, for it has none. The top must be stretched over some sort of a frame to the place where this artificial elasticity is in proportion to the string pressure and the average rate of vibration of the notes produced by the strings. In drum type instruments this top or head tension need not be very great in order to give reasonably good results. The drum of a primitive type need not have a definite pitch; all that is necessary for it to do is to respond with a powerful boom or rattle when struck with the hand or a drum-stick, and it will do this whether the head is stretched tightly or not. The first applications of the drum idea to stringed instruments of which we know anything show that there was no

realization of the difference in requirements as between drum tone of no definite pitch and string tone of definite pitch. The frame that supports the head or soundboard is a light hoop of wood, sometimes bent into shape and sometimes a cross-section of a round log with the center burned out or cut away. The head, which might be any of several kinds of skin (snake skin was often used, in some cases the pleasant practice obtained of using tanned hide from the defunct physique of a particularly doughty enemy, goat skin was used usually—with some of the hair left on it) was stretched across this hoop while green or moist and tied underneath with cord, the drying of the skin causing it to shrink and thus tightening it. In time it was discovered that the tighter the head the better the tone from the instrument and in banjos made by more advanced savages provision was made

for tightening the head. The method usually used was decidedly limited, however. The edge of the head was laced through with cords which were fastened to the bottom of the hoop, then wedge-shaped pieces of wood or bone were forced between the cords and the hoop, and the head thus drawn farther down over the hoop. A still later discovery provided cords tied around the lacing, these cords were drawn down forcing the lacings closer together and tightening the head in the process. This plan is still used with some drums, except that the cords around the lacing are replaced with lugs or tabs of leather. The hoops over which the heads were stretched were not strong enough to allow the tops to be tightened sufficiently, and after a short season of use these hoops assumed all manner of shapes except the one of a perfect circle which they were supposed to have. The necks were also



too weak and soon would develop a pronounced bend, so that the strings might be a half-inch from the fingerboard, making it impossible to press the strings to the fingerboard and sound other than its open note. Many of these primitive fingerboards had no frets so the fingered notes would be uncertain as to pitch and of decidedly different tone-color from the open string notes. The strings were fastened to crude pegs thrust through the end of the neck, and these were also very inefficient when it came to an exact tuning of the instrument. A slight turn of the peg would alter the pitch of the string to such an extent that it would be very difficult to stop the peg at the place to give the exact center of the pitch wanted. Players of these instruments could not have been very critical about such matters or a more effective means of tuning the strings would have been devised.

These primitive banjos were of many sizes and used various systems of tuning for the open strings. As to just what varieties of each were embodied in the first American banjos it is impossible to say. When we first begin to hear about the banjo as an adjunct of American life, in the first part of the nineteenth century, its size and method of tuning were similar to what is still used for the standard or five-string banjo. One system of tuning placed the lowest pitched string at an octave below middle C, the next

highest was G a fifth above the C, then B a major third above the G, and D a minor third above the B. The last three strings when played open give the chord of G Major. The fifth or thumb-string was placed just outside of the C or lowest pitched string. It was only three-fourths as long as the other strings and fastened to a peg set in the side of the neck at the fifth fret of the C string. This string was the highest in pitch of the open strings, being tuned to the G above the D string. Another tuning system was also used in which the intervals between strings were the same but each string was one tone higher in pitch; this was known as the A tuning because the three upper strings then gave the chord of A Major, instead of G Major, and the thumb-string was tuned to A. When using the A tuning it was customary to consider the instrument as a transposing one, music being written for it as though the regular tuning were used. With the A tuning a selection sounding in the key of A Major would be written in the key of G Major. Music written for either tuning could be used for the other one, but with the A tuning it sounded a whole step higher than it looked.

At first this was not as much of a handicap as it would seem. The instrument was used mostly in solo, and occasionally as an accompaniment for songs, it was also to a considerable

extent played by ear although music for both tunings or notations was published for it a good many years ago. The A tuning was evidently an attempt to brighten the tone of the instrument by raising its pitch. The normal or consistent way of doing this, by increasing the sturdiness of construction so that the head could be made tighter, was not yet possible.

It is evident that either system of tuning would handicap the instrument in certain ways. Keys using open strings would be much easier than ones not doing so, and the more open strings possible to use the easier the key for the instrument. Whichever tuning was used, the fewer sharps or flats in the signature the better could the instrument handle the music. The method of vibrating the strings and the use of the thumb-string still further contributed to this characteristic. The strings were plucked with the fingers of the right hand and the thumb string was played with the thumb, as indicated by its name. It was not possible to use this thumb-string extensively except as an open string. The scale or string-length for this type of banjo was very long, almost equal to that of the violoncello. So when playing in the first or second positions it was impossible to reach the thumb-string with the left hand fingers and alter its pitch. When playing above the third position this could be done, but this would restrict

*A Banjo Band of school children from the Los Angeles district, directed by Rue Taylor of Baldwin Park, Calif.*



the stopped notes on the thumb-string to the advanced player. Consequently keys in which the thumb-string could be used open, and preferably as the dominant or tonic, were greatly more effective than keys in which this could not be done.

In spite of these handicaps the five-string banjo attained a large measure of popularity. Its tone was distinctive, no other instrument in existence produced a tone like it. The characteristic incisiveness of its tone greatly accentuated the rhythmic pattern of any music played upon it, and this made it uniquely effective for music of a cheerful, swinging type. It was also possible to attain a technic on it that went far to overcome the limitations of its system of tuning and long scale—if one had the time and inclination together with the manual adaptability, and it needed a considerable portion of all three. Joe Sweeney, to whom reference has been made, became a very proficient performer and in this country and Europe created nothing less than a furor with his playing. And down to modern times there have been, and there still are, many advanced players whose technical proficiency has enabled them to use the instrument with great effectiveness for the type of music to which it was suited.

Sweeney also made some of his own instruments, and there are still in existence a few banjos made by him almost one hundred years ago. It was not long until American mechanics turned their attention to the manufacture of banjos. Most of the improvements possible to make in its construction were mechanical in their nature. The rims were made of thin strips of tough wood bent into shape and glued together until the rim was of sufficient strength to support the necessary head tension. Necks were made so they were more slender and graceful and at the same time stronger; heads of better quality skin were used and tanned in such a way as to be more effective as soundboards. The frets were planned so the scale was in tune and so they did not interfere with the left-hand technic. And ways were devised for mounting and stretching the head so that it could be tightened as much as necessary and keep its tension reasonably well.

At the beginning of the present century when interest in the mandolin and guitar families was particularly active, the banjo came in for a considerable share of this attention. Banjos using the mandolin and mandola stringing and fingering were tried. The shorter strings this gave the instru-

# Next Month

Another Article By  
**T. P. GIDDINGS**

Another  
**Interpretation**

**Many New Features**

Turn Now to Page 48

ments and the more logical tuning made them much easier to play, but in the process the characteristic snap of the banjo tone was almost lost. The older type five-string banjo used gut strings or silk ones, while the newer ones used wire strings, and picks instead of the finger tips to vibrate the strings; part of the change of tone color could be laid to this, but it was found that most of it came from the shorter strings. So banjos using mandola or viola tuning with wire strings to be played with a pick but with a much longer scale were tried, although several inches shorter than the five-string model. These longer strings restored the banjo tone and added to it considerably in the way of power through the use of the pick, it was still comparatively easy to play because of the more consistent tuning, and almost over night it became the tenor banjo that is still a very popular and useful instrument.

The favor with which the tenor was received aroused fresh interest among manufacturers and additional refinements and improvements in its construction appeared. It acquired geared pegs which permit exact tuning with certainty and facility. A resonator or back for the rim gave it an air-

chamber, not as efficient as that of the violin for the back and sides of the banjo air-chamber do not vibrate of themselves as they do with the violin, but this was partly compensated by the greater activity of the banjo head over the violin soundboard. Further improvements in rim construction and head tightening mechanisms appeared, and now these features closely approach perfection so far as doing efficiently what they are supposed to do is concerned.

The banjo is often referred to as the typical and the only American instrument. As a type of stringed instrument it can hardly be considered so; it is the oldest and most obvious in construction of any stringed instrument. But in the form in which it is now used, with its many nicely worked out mechanical details, its logical tuning, and its use as a rhythm instrument of any definite pitch in connection with other instruments, it is solely an American achievement. Without the assistance of these American structural modifications it would never be in the position that the present time finds it—an efficient rhythm instrument able to furnish any harmony or melodic figure as it supplies the rhythm pattern called for. The old-type banjo could never have traveled so far. Even though its technical handicaps could have been overcome its tone would have been adequate. For, as is usually the case in instrument construction, an improvement mechanically in banjo construction meant an improvement acoustically in the tone produced. The science of stringed instrument acoustics is after all but a very delicate branch of mechanics, having to do with such things as leverage, inertia, balance, static energy, resistance, and things of that nature. While the tenor banjo is now the most widely used member of the family, all voices are made and used just as in the violin and mandolin families. It is not at all improbable that the future will see all the important instrumental ensembles including a complete banjo choir—soprano, alto, tenor, baritone, and bass, to furnish the rhythmic foundation or a large part of it. And a rhythmic foundation moreover that would always be consistent melodically and harmonically with the rest of the orchestra.

Faith is a higher faculty than reason.—Bailey.

Kind words are the music of the world. They have a power which seems to be beyond natural causes.—F. W. Faber.

# Chopin's Preludes

By Theodora Troendle

CHOPIN'S preludes are a striking example of perfect form and art in miniature. Not only has he achieved perfection of form in these twenty-four charming examples of extraordinarily beautiful piano music, but the emotional light and shade, the dramatic climaxes and genuine musical fervor that he has been able to depict in pieces, some of them but sixteen measures in length (No. 20 is but 12) is proof that a great artist can say a great deal in the smallest imaginable time, space, and medium.

All twenty-four are beautifully varied, both technically and emotionally. Let us consider (for lack of space) some of those most frequently played and also unfortunately the most frequently misplayed. Number one, though but a page in length, is a difficult "nut to crack" at the onset. The first query will probably be: Why are the stems going both up and down, in the right hand figure? the answer being that it is the only way a composer can designate the notes he wishes held through and brought out. Thus you will find the melody running through the center like a little silver thread. Each measure must be phrased off, not

suddenly or abruptly, but like the rhythmic beat of a bird's wings.

At measure eighteen the rhythm changes. If the two against three rhythm is troublesome, there is but one thing to do. Take the measure out and count twelve until you have the correct pulse in your blood, so to speak. If you master this difficulty, you have mastered the similar ones.

Measure twenty-one is the climax, and toward that end you must work from the beginning, diminishing from then on to the end. I advise in this piece practicing each hand separately. The left hand with its studies of tenth and twelfth must be perfectly sound, even, and dependable. This prelude could easily be designated as the "butterfly" prelude. It must be played with the greatest delicacy, clarity and that elusive but most important attribute—charm.

Number three is a miniature left hand etude, and before you can even begin to cope with it interpretively, it is important to master the left hand which is not as difficult as it would appear at first glance. The first measure contains the figure that is repeated over and over first in G major then in

D, A, and C. Therefore, master the first measure then master the figure in the above mentioned keys, and you have the situation well in hand except for four rather tough measures at the end. The right hand must be like a simple little folk melody sustained and flowery. Be sure that the sixteenth notes (in the melody) are light and graceful and that the fluttering accompaniment is harp-like and meticulously even and clear. This piece requires very little pedal.

Number seven perhaps best illustrates my remarks at the beginning of this article. This little piece with its slow waltz-like rhythm is as delicate as the petals of a flower; one harsh note or false intonation is fatal. One word of caution: Be sure to count out the recurrent half notes with great care. Probably the most conspicuous fault of the amateur is a failure to feel the rests and holds in the same tempo that he feels the music when it is in motion.

In next month's issue of THE SCHOOL MUSICIAN we will discuss more of these beautiful and inspired little compositions by the great Polish composer.

## Piano Class Work Takes Fresh Start

Poughkeepsie, New York, with a population of 35,800, beautifully located on the east shore of the Hudson River, seventy-eight miles north of New York City, is the most recent acquisition to the cities where piano class work has been established in the public schools.

As the home of Vassar College, with thirty-eight churches, twelve schools, four parks, eight banks, five newspapers, and one hundred principal industries, whose products annually amount to twenty-nine million dollars, it is very gratifying to have the movement take hold in such a progressive community.

In a recent letter to Miss Ella H. Mason, piano class specialist of the National Bureau for the Advancement of Music, Mr. Max A. Reutershan, director of music in the Poughkeepsie public schools, stated that ten keyboards had been purchased, and at the outset, thirty-eight pupils had begun

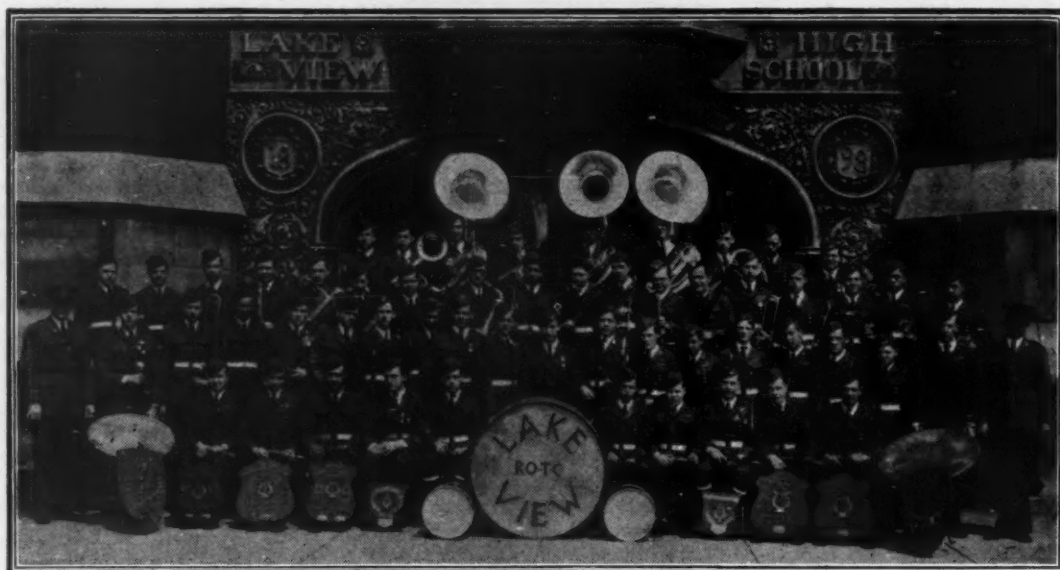
their class lessons. He further stated that many of the principals and the superintendent, Mr. Moon, were watching the experiment with great interest and that, in their opinion, "It is only a question of time when all our schools will be giving lessons of this type."

Unquestionably, the seeds of the movement were planted on June 3, when Miss Mason was invited to attend the annual banquet of the Parent-Teachers' Association of Poughkeepsie and to speak on the subject of piano classes. This is a concrete example of the campaign the National Bureau is conducting with Parent-Teacher Associations all over the country. At this Poughkeepsie meeting Miss Mason discussed the educational merit of piano study and showed that it deserves a place among other regular school subjects. Then she told of the ways in which public school piano classes had been conducted in other cities and suggested organization plans which might

be suitable for Poughkeepsie. She stressed the fact that both the introduction of the classes into the schools and their subsequent success depends a great deal upon the co-operation of the parents, the school officials, and the piano class teacher. Carrying this point beyond a mere idea of co-operation, she suggested definite ways in which parents could work for the bringing about of their desire to make piano classes a part of their public school curriculum and therefore available to all their children.

With the addition of Poughkeepsie to the ranks of those cities employing piano class work in the public schools, the National Bureau now has a list of 880 cities and towns from which reports of piano classes in operation have already been received. This is an increase of 280 new cities which have begun piano classes during the year from December, 1929 to December, 1930.





*Lake View High School Band, one of Chicago's Leaders.*

## Not the Largest — but Among the Best of the Windy City's Hi-Groups



*Capt. Walz has a busy job as director of Lake View's Bands.*

With a 60-piece concert band, an 85-piece well-drilled military band and 70-piece orchestra, Lake View High School of Chicago has reason to speak with pride of its musical progress.

The concert band, under the capable directorship of Captain Walz, is one of the oldest in the city. When it was first organized some years ago, it consisted of several cornet players, a few clarinets, and some heavier pieces, but the present band consists of about sixty instruments. The military organization boasts of eighty-five members.

The concert band has maintained a high standard for achievements during the past few years. In 1928 it won second place in the final contest that was held for all the Chicago high school bands. In 1929 the concert band won second place again in the Chicago contest, in competition with bands of its same class. In competing in the finals with bands nearly twice as large, it placed fourth. In 1930 the band maintained its high standing by winning first place in the contest, in



*Mrs. Dora G. Smith has wielded the baton for many years in the orchestra.*



*The Orchestra plays an active part in Lake View's Social Activities.*

its group—which consisted of bands of fifty-five to sixty-five players. It placed fourth in the final contest in competition with larger bands, some of which had over one hundred pieces.

The military band, too, may be proud of its achievements. In 1928 it distinguished itself by winning the City Championship for marching bands, having competed with every high school band in Chicago. In 1929 it again won the City Championship, competing against the larger bands from larger schools, among them being the Senn high band, which had just returned from winning the National Championship for concert bands

held at Denver, and Harrison Tech, which had placed second in the National Contest for marching bands. Since no contest was held in 1930 for marching bands, Lake View still holds the city championship, of which she is immensely proud.

Lake View's orchestra has been ably directed by Mrs. Dora G. Smith since 1912. The orchestra is now composed of seventy pieces, namely nineteen first violins, twenty second violins, four violas, three cellos, two basses, one oboe, one flute, six clarinets, one bassoon, two saxophones, two horns, five trumpets, three trombones, and one tuba.

The orchestra has always received high ratings in the city-wide contests. It has won second place for a number of years in Class A, and in 1927 was tied with Lane for first place.

The orchestra takes an active part in Lake View's social life. It plays at the annual operas which are also directed by Mrs. Smith, the dramas, and assembly programs held for the student body. Recently the orchestra and band participated in their second annual concert that is held to raise funds for music and instruments. This concert proved to be a great success.

## A Camp for Eastern Students

High School music students in the East will no longer have to look enviously at the members of the National High School Orchestra and Band Camp at Interlochen, and sigh because they cannot raise the funds to travel that far to attend.

The Eastern Music Camp, on Lake Messalonskee of the Belgrade Lakes in Sidney, Maine, will take under its wings this coming summer the hitherto overlooked Easterners, and give them training and facilities similar to those of the famous camp at Interlochen, Mich.

Entrance requirements are such that membership is more or less honorary. Applications must be signed by the

principal of the school, supervisor of music, director of the band, orchestra or chorus and the private music teacher, if any, vouching for the good character and the ability of the individual to play symphonic music on sight.

Master musicians will instruct the groups in both class and private lessons and will direct the groups in a series of public concerts.

As at Interlochen, the boys and girls camps are situated at opposite ends of the campus—on the lake front. Midway between the two will be the Amphitheatre, constructed in a natural bowl sloping toward the lake and framed by towering pines. The stage structure will be in the form of a shell.

Although the staff is incomplete at the present time, the following note-

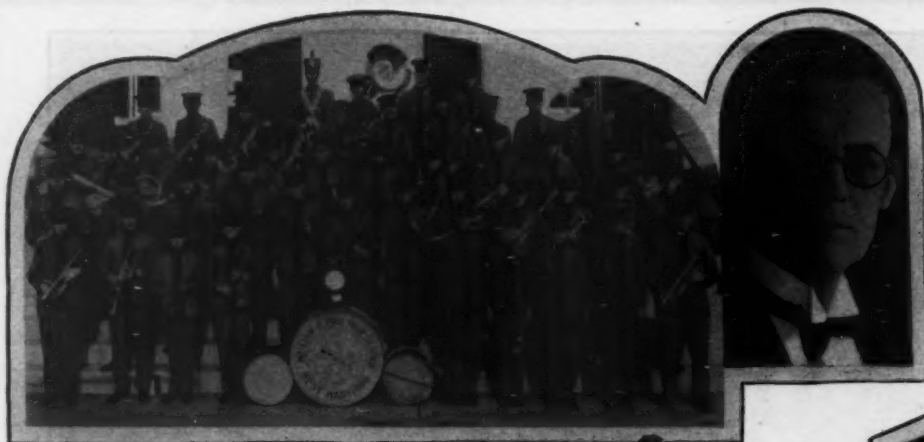
worthy persons already appear on the roster: Francis Findlay, musical director and chairman of the program committee; Harry Whittemore, dean and chairman of enrollment committee; Lee Lockhart, band director; Dorothy Marden, executive secretary and registrar; Mrs. Walter Butterfield, matron; Miss Louise Westwood, chairman of scholarships committee.

An advisory board is being formed and among the first to accept appointments were J. E. Maddy, Peter W. Dykema and Howard Hanson.

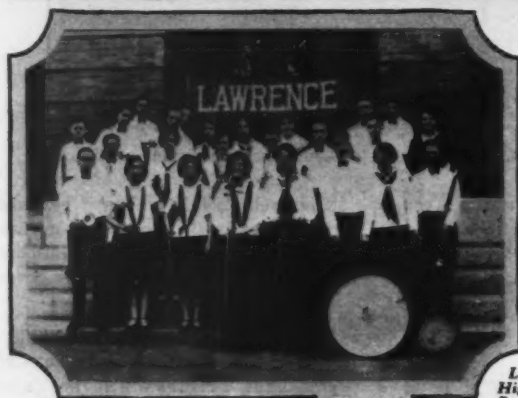
The camp will have all of the usual equipment needed for tennis, baseball, archery, swimming, boating and horseback riding. Expert instructors will be on duty with both boys and girls in all their camp activities.

# They Deserve A "Big Hand"

(Description on Page 26)



*William Hall  
High School  
Band of West  
Hartford,  
Conn. M. A.  
Davis, Di-  
rector.*



*N. H. Fay High  
School Orchestra of  
Dexter, Maine. Mary  
C. Stuart, Director.*

*Lawrence  
High School  
Band of Fair-  
field, Maine.  
Mrs. Gertrude  
W. Smith,  
Director.*



*Melvin  
Phillips  
of  
Modesto,  
Calif.*

*Harold  
H.  
Bartlett,  
Modesto,  
Calif.*



*Technical High School Or-  
chestra, Providence, Rhode  
Island. G. Richard Carpenter,  
Director.*



*Below: West Technical High  
School Band, Cleveland, Ohio.*





erve

nd"

e 26)



*Ottawa Hills  
High School  
Orchestra,  
Grand Rapids,  
Mich.  
W. Merwyn  
Mitchell,  
Director.*



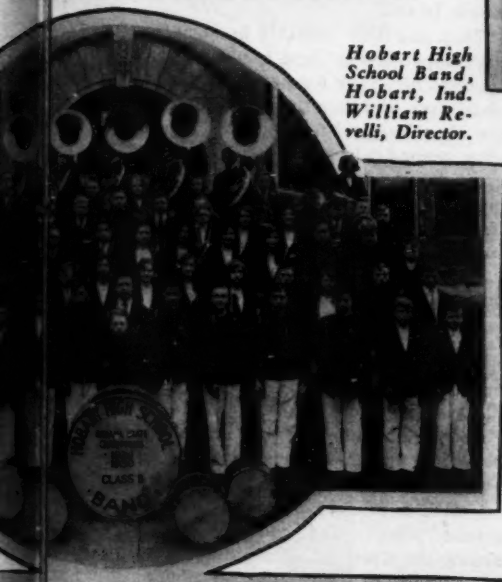
*Brockton, Mass., High  
School Orchestra. Geo.  
S. Dunham, Director.*



*Aurora, Minn., High  
School Orchestra. O.  
R. Olsen, Director.*



*Hobart High  
School Band,  
Hobart, Ind.  
William Re-  
velli, Director.*





# Where the 1930 Trophies Went

(See Pictures on Pages 24-25)

**W**E PRESENT another group of band, orchestra, solo winners and directors. The first uniformed high school band in the State of Connecticut was the William Hall high school aggregation of West Hartford. They set the pace in uniforming, but that isn't all, for they are also winners of first place in Class A in Connecticut.

In the New England Contest held at Pawtucket last spring, this band entered Class C in which they again won a high place.

M. A. Davis, director of Public School Music in West Hartford, directs this group.

## *Lawrence Band of Fairfield, Maine*

Another Eastern prize winning group is that of the Lawrence High School orchestra of Fairfield, Maine. Mrs. Gertrude W. Smith, director entered her musicians in the State contest held at Bangor in May, 1930 and they won first place in Class C, competing against five other orchestras.

Through the generosity of citizens of Waterville and Fairfield, the trip to the New England contest at Pawtucket, Rhode Island was made possible, and they again took first place in Class C, competing against three State orchestra winners from the New England territory.

## *Aurora, Minn. Orchestra*

In the small town of Aurora, Minn. is the high school orchestra which took first place in Class B in the State contest for the past three years. It was developed in a school whose enrollment is 165 students. The town has only 1400 inhabitants and is, consequently, very proud of the musical organization which is bringing them fame. Nevertheless, the size of the town limits the possibilities for engagements except occasional concerts at home and an exchange concert with some other towns, and then the Spring

Festival, when four or five towns combine their organizations and efforts to present a concert.

O. R. Olsen is the very capable director of this orchestra.

## *Brockton, Mass. Orchestra*

Last year, for the first time, the Brockton High School orchestra slipped out of a first place in a contest. Here's their record since 1928:

1928. New England contest, first place—Class A. (No state contest in 1928.)

1929. Massachusetts State Contest, first place—Class A.

1929. New England contest, first place—Class A.

1930. Massachusetts State contest, first place—Class A.

1930. New England contest, third place—Class A.

Which all goes to prove that competition in the New England contests is getting more and more difficult.

The Brockton orchestra has been built up from a small group of players to its present size (about 60) without the appropriation of any fund from the School Department. It is still without any regular income. The school owns several instruments—some presented by different graduating classes, some purchased from the Music Fund (maintained by various musical activities). The majority of the instruments are owned by the pupils. One rehearsal a week beginning with the last period of school and extending after school hours is the regular schedule.

Every second year a Gilbert and Sullivan Opera has been given by the pupils, which the orchestra has accompanied in addition to its orchestral programs. At times it has played for outside organizations such as the Rotary Club, the Woman's Club, etc.

Mr. Geo. S. Dunham is the man who has directed this orchestra to victory.

## *Tech. H. S., Providence*

Up in the top ranks of Eastern bands and orchestras is that of the Technical High School of Providence, Rhode Island.

They had little difficulty in surpassing competitors in Class A in the State contests last year for both bands and orchestras, and then the band attended the New England finals contest, winning second place in the Class A, against competition which meant almost as much for the East as the National contest does for the Central states.

G. Richard Carpenter wields the baton at this school.

## *West Tech., Cleveland*

Contestants at Flint, Mich. last year need no introduction to the West Technical High School band of Cleveland, Ohio. Their name was well known by everyone, including the judges after awards were made, because they ran off with a number of ensemble and soloist places, and came in sixth among the Class A bands, in addition to being one of the showiest groups in the parade.

## *N. H. Fay H. S. Orchestra of Dexter, Maine*

A little orchestra which deserves all the praise it gets is that of the N. H. Fay High School orchestra of Dexter, Maine.

Last spring they were awarded first place in Class B in the State contest, and third place in the same division in the New England contest. They hail from a small school in a small town, but have big ambitions and are well on their way to realizing them.

Mary C. Stuart is the director.

## *Ottawa Hills Orchestra of Grand Rapids, Mich.*

The Ottawa Hills High School senior orchestra, under the direction of W. Merwyn Mitchell, is one of the ap-

pendages of the youngest high school in Grand Rapids, Michigan. The first appearance in State competition at Lansing in 1929, won them third place in Class A. At Ann Arbor in 1930, they were awarded second place and were the smallest group in numbers that competed.

Three members of this group won first chairs in their respective section at the Michigan All-State orchestra in 1930. They were concert master, Elmitt Eastcott; First viola, June Warsaw; First string bass, Charles Fairbanks.

Six members have spent one summer or more at the National School Orchestra and Band Camp at Interlochen. They are: June Warsaw, Margaret Woodson, Georgiana Murphy, Elmitt Eastcott, Gerald Behler, and Charles Fairbanks.

The director is W. Merwyn Mitchell.

#### Myrtle Childs

Girl soloist winners seem to be very much in the minority, judging from last year's contest results. Only five girls took places in the National solo contests, and two of the five were from Hammond, Indiana, where Mr. Adam P. Lesinsky, director, believes in giving the girls an equal "break" with the boys in all respects.



Myrtle Childs of Hammond, was one of the most outstanding girl soloists in the National, taking a third place in the trumpet, cornet and flugel horn. Myrtle had previously won first place in the district meet and second place in the state meet.

She is also a member of the notable Hammond High School Girls' Band which won the state championship and of the Hammond High School orchestra which won second in the National contest at Lincoln.

At the present time, Myrtle is attending Ball State Teachers' College at Muncie, Indiana, where she is studying music with a view to teaching.

#### Ivan W. Thompson

One of the Interlochen soloists who was a bit late in sending a picture and consequently was left out of the December issue is Ivan W. Thompson of Independence, Kans.

Thompson plays bassoon and saxophone and sings either baritone or bass. Though equally capable and successful in both instrumental and vocal work, he prefers the vocal. He is student director of both band and orchestra at the Independence High School this year. In 1929-30 he was a member of the National High School Orchestra which toured the East.



He has been a member of the N. H. S. O. and B. Camp in 1929 and 1930 and this summer had an important role in the opera "Mikado," was a member of the Camp quartette, won first place in the Camp baritone vocal solo and second place on the bassoon.

Thompson is on his last lap at Independence, as he graduates this June.

#### Hobart High School Band

Back in 1925, when the first labored strains of band music could be heard coming from the Music Department of Hobart High School, everyone knew that the new instructor, William Revelli, was working with his three-piece band. This was the band that was to become the National Champion of Class B bands five years later. Everyone thought it an accomplishment that in one year this band could grow to twenty-two pieces and win second place in the county contest. (There were only two bands entered.)

The next year when the band placed first in the county event it surprised all its competitors. The third year was very disappointing, for when contest time arrived, half the band was "laid up" with influenza. Because of this the band slipped down to second place.

In 1929 The Hobart Band staged a come-back. When they brought the Indiana State Championship home with them a decided civic interest was aroused. The city, in its enthusiasm, sent the band to the National Contest at Denver. Imagine the small city's delight to learn that their four-year-old, thirty-six piece band had placed third in the Denver contest.

The county contest was discontinued

in 1930. The Hobart High School Band had practically doubled its membership. The sixty-five members worked tirelessly. They could be heard practicing at any time—morning, noon, and night. But these countless hours paid well, for the band placed first in the Regional, first in the State, and earned the title, "National Champion of Class B Bands, 1930."

These trips to the state and national contests were made possible only by the whole-hearted support of the citizens of Hobart. They sent their band to Flint with all good wishes and met them at the train eight thousand strong. Not a single person remained on the streets to watch the March of Triumph for they were all taking part in the celebration.

There are now 180 boys and girls zealously studying band instruments in Hobart, and seventy-four of them are in the High School Band. And every one of them is bent on making the band better this year than ever before.

The five officers of the band whose pictures will appear in an early issue, are: Charles McManus, business manager; Jean Trester, sponsor; Charles Frame, president; James Witty, drum major; and Sarah Mundell, librarian.

The business manager, and sponsor have been with the band for three years, the president for two, the drum major for four, and the librarian for two. They have all contributed, one way or another, to make the band a success—Bud, as Charles McManus is called, by being on the job constantly and acting as handy man for anyone who needed him, Jim in faithfully leading them through long hours of marching, Charles by performing alternately on the tympani and the snare drums, Jean by finishing up the odd jobs that must always be done, and Sarah by capably handling her duties.

Five more loyal backers of the band could hardly be found.

The Instrumental Department of the Hobart Public Schools is perhaps one of the first music departments in the country to place bands on a par with other subjects of the curriculum.

A special course of study for instrumental music is being completed which will include a specific course of graded material for each of the three bands in the system.

This material is carefully selected and graded according to difficulty, worthiness, and always with the abilities of the student kept most prominent in mind.

#### Modesto, Calif. Soloists

The crack Modesto, California band also has some very praiseworthy solo-

(Continued on page 42)



## Listen In on KGGF

By AGNES McCoy  
Independence, Kansas

"Since I returned from the National High School Orchestra and Band Camp at Interlochen last summer, a trio has been organized in Independence composed of Irene Fansler, violinist, Independence, Kansas; Dolores Horrell, pianist, Coffeyville, Kansas, and myself, 'cellist.

"We are called the Beaux Arts Trio and are members of the Inter-City Beaux Arts club, composed of the leading artists of five cities in this vicinity. Our principal work so far has been broadcasting from station KGGF Coffeyville, Kans. We appear once a



month on the programs of the Beaux Arts Club as Junior Artists.

"I have also organized a local trio known as the Melodies with the same

violinist, Miss Fansler, but a different pianist, Wilma Mibeck.

"The combination of instruments has proven very successful and is very much in demand for banquets, weddings and various other occasions. We are greatly enjoying our work together and recommend the string trio to young musicians a source of much pleasure and profit.

"I am enjoying THE SCHOOL MUSICIAN immensely, especially articles in any way connected with the N. H. S. O. camp."

### *And the Wind, She Blew*

The Girls' Glee Club at Parkette Junior High, Knoxville, Tennessee, started out on what they thought was going to be an outside picnic, but old Mr. Wind decided differently. He upset their plans and blew the girls into Mrs. Anderson's kitchen where she let them picnic to their heart's content, while old Mr. Wind had to be content on the outside looking in.

## More of the U of K Band Groups



(Story on page 6)



*An Octet of French and Balled Horns.*



*The "Big Noise" and the "Canaries."*



# Win Your LETTER in the BAND!



**STOP** dreaming about your "letter". Get it! You aren't limited to football, track, basketball or the tank. Get your "letter" in the school band.

## A Holton Revelation Instrument Makes It Easier for You to Win Your Letter •

A Holton "Revelation" Band Instrument, whether it is a Trumpet, Trombone, Cornet, or Saxophone, will smooth the way to success for you. The Holton-Clarke Cornet, with its perfect scale, is extremely easy to blow, and its unusual flexibility will please you. The Trumpet, always true to pitch, gives a pure, true tone—remarkable for its brilliance and penetration. The big-toned Trombone, true in every register, slides in perfect alignment, and frictionless action,—it has no "wolf" tones. The playing, even when starting a tone, is effortless. Favoring a tone is a thing of the past when playing a Holton Saxophone. It has perfect harmony in every key; exquisite balance eliminates tension, and, because of its many patented, exclusive features, it plays with marvelous ease. The other instruments in the Holton "Revelation" line, the French Horn, Concert Horn, Euphonium, Pryophone, and the Bases, are all built on the Holton principle of creating only perfect instruments.

## Holton Collegiate Instruments

—are popular-priced editions of famous Holton originals. While lower in price they possess the true Holton tone.

Designed for the school band where tone quality is desired but lack of funds will not permit the purchase of the more expensive instruments.

## 10 DAYS FREE LOAN

Satisfy yourself how a Holton Band Instrument will help you to win your "letter". At absolutely no expense to you, we will lend you any instrument you desire for 10 days. If at the end of 10 days you desire to keep the instrument of your choice, we'll arrange for easy payments. Send the coupon to us today for a FREE beautiful new illustrated catalog of both the famous Holton "Revelation" and "Collegiate" Band Instruments.

## The Holton Band Plan

(The Guaranteed School Band Plan)

Our plan is so successful that we guarantee a playing band in 12 weeks. We handle all the details without worrying the superintendent, without conflict with your class work or school routine. We interest the parents in our plan, do all the organizing, furnish the instruments with no risk of financial loss to school or pupil. If at the end of 12 weeks the band is not enthusiastically and correctly playing, we take back the instruments, and the experiment will have cost you nothing.

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Elkhorn, Wisconsin.

☐ Send me a FREE Loan Application and your catalog. I'm interested in

(Instrument)

☐ Send me details of your School Band Plan.

Name .....

Street .....

Town ..... State .....

# « Studenten-Stimmen »

## Must YOU Add

### Fuel to the Flame?

"Maybe I'm wrong, but it seemed to me that a certain statement in 'D. C.'s' letter in the November issue was in the nature of a caustic dig at some of us 'Eastern' bands. I refer to the sentence about Modesto's musicians all being scholars as well as musicians.

"The same condition exists here. A large number of the band members are honor students, and in addition are active in other activities besides music. Flunks are about as welcome in our midst as a thunderstorm on a free day. The average of the band is considerably above the average of the entire school.

"But, anyway, Modesto, we hope to see you at the next National contest."  
—H. L., Chicago, Ill.

## Sure. Buy a Tin Cup

### and Choose a Busy Corner

"The magazine is good—in fact, it's an incentive—so much of a one, that our band is all keyed up to win some of the fame that is going to the present National Champions. Can't you tell us, though, just how we can raise the necessary money to finance our trips to contests?"—M. K., Miami, Florida.

"Congratulations on the fine quality of the magazine. It is the most interesting one I receive. I'm glad you stay away from jazz influences."—H. W. T., Marengo, Illinois.

## Aw! We Were Only Kidding

"I was sure glad to see the letter by 'D. C.' in the November issue. The writer expressed my sentiments exactly, and I had been burned up by the same insolent caption on the 'Ann Onymous' letter 'You Gotta Be Good.'

"Just a few more bright cracks like that, and you'll have Modesto's fightin' Irish blood so het up that we'll challenge Senn's band or anybody else's—even Sousa's maybe." —"Me too," Modesto, Calif.

Just when you were beginning to get a few features in your magazine that were really good—you cut two of them out completely. I mean the "Studenten-Stimmen" page and the Jokes

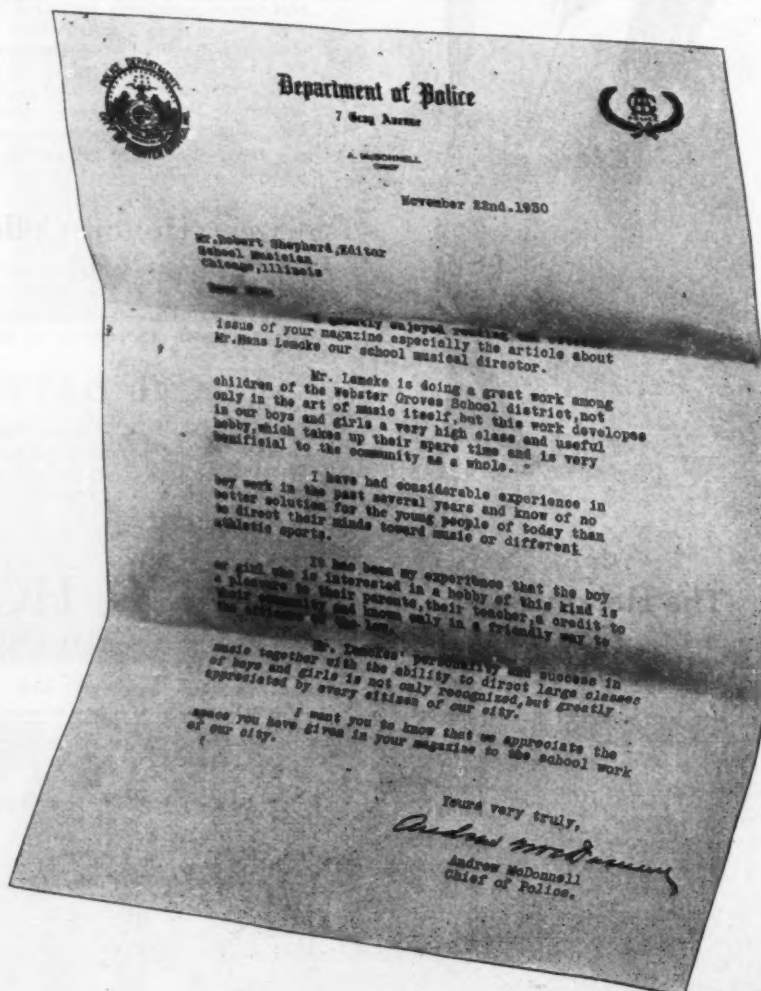
page. They're the first things that are read by my classmates and me, and we were awfully mad when we couldn't find them in the December issue. Are they coming back in January, or do we have to content ourselves with the other stuff without any humor?"—M. K. P., Chicago, Ill.

"I believe in passing a good thing along, and just want to write you in regards to some service that the Frank Holton & Co. gave me. Had an accident with my Paul Whiteman model trombone and had to send it to the factory for repairs. It left Traverse City at 9:20 o'clock Wednesday A. M. special delivery, parcel post, and I received it back at Friday noon 12:30.

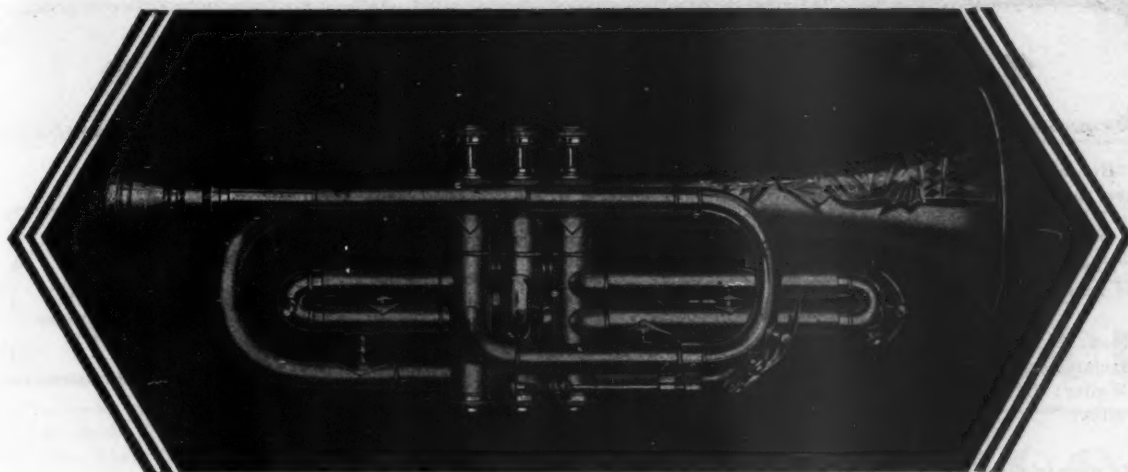
Had a dent in side and damaged tuning slide. I do not know if you care to publish this but I call that service.

I like THE SCHOOL MUSICIAN and think it a great help to any one interested in music. Wishing our magazine the best of success for 1931, I remain a booster."—Robert A. Sorenson, Traverse City, Mich. (Trombonist T. C. H. S.)

When the University of South Dakota wanted to do a specially good job of celebrating homecoming this past fall, they called upon the Elk Point High School Band to help them make a record-breaking homecoming parade. The high school band caused much favorable comment.







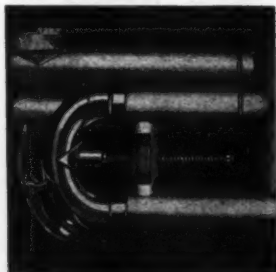
## The Cornet Bandmasters Asked For

**T**HE American Bandmasters Association and the Instrumental Committee of the Music Supervisors' Conference both went on record recently in favor of a more typical cornet; more compact in design and having a genuine cornet tone.

In the Conn laboratories exactly such an instrument already had been planned and was well on its way to completion. Now we are proud to announce the new creation — *The Director Cornet*.

The "Director" answers exactly the demands of those directors and supervisors who felt that no former cornet, however excellent, quite filled the requirements of modern band instrumentation.

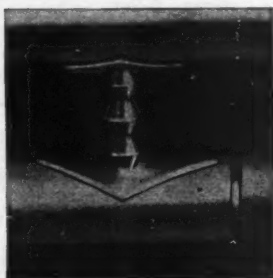
The "Director" is a true cornet in size, design and tone. The bore is large, with a large choke bell, giving the genuine cornet tone—smooth, sonorous and mellow. The length, overall, is two inches less than the famous Conn "Victor" cornet and five inches less than the usual trumpet, yet its designers have given it distinguished lines of modern beauty.



**Opera Glass Tuning Wheel,** famed feature of the Conn Victor gives you hair-line tuning by simply turning the knurled knob. Perfect tuning adjustment without removing the instrument from your lips.

**The Spirit of Modernism**  
From mouthpieces to bell every detail of design is in the best spirit of modernism. Even the angular braces fit into a modernistic ensemble of rare beauty.

It is thoroughly modern in size, design, tone and all 'round performance capabilities. Before offering this new creation to the band world, it has been given thorough tests by many of America's

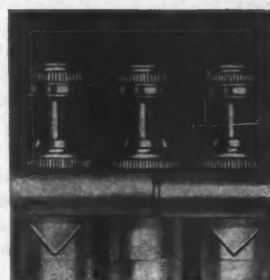


most eminent cornetists. The verdict is unanimous and enthusiastic approval.

It is but natural that the most modern of all cornets should be a Conn product. It is the newest member in a distinguished family of Conn Cornets that have made band history. The Conn "Victor," the Conn "Wonder" and many other equally famous models of earlier years have earned for Conn the reputation of producing the finest cornets in the world.

You'll want to be one of the first to try this superb new "Director" model. You'll thrill to its glorious tone and marvel at its ready response and ease of blowing.

Your Conn dealer is now featuring this new model. He will be glad to arrange a playing trial. Or write us for complete information and details of free trial, easy payment plan.



**New Short Action Valves**

Note the beauty of the short action valves. The design of finger tips and valve caps is modern to the nth degree. All pistons hand ground and fitted to micro-accuracy. The most responsive valve action you have ever experienced.

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Please send full information on the New "Director" Cornet and details of your free trial, easy payment plan.

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St. or R. F. D.

Town

State

# « IT IS TO LAUGH »

"Honestly, now, you would never have thought this car of mine was one I had bought second hand, would you?"

"Never in my life. I thought you had made it yourself."

Man: "I can't eat this stuff. Call the manager."

Waiter: "It's no use, he won't eat it either."

In the parlor there were three,  
She, the parlor lamp, and he;  
Two is company, there's no doubt,  
So the little lamp went out.

Collegiate Waiter—"Are you Hungary?"

Customer—"Yes, Siam."

Waiter—"Den Russia to the table and I'll Figie."

Customer—"All right, Sweden my coffee and Denmark my bill."



Man at gate: Is your mother home?

Boy: Say, you don't think I'm mowing this lawn because the grass is long, do you?

She—Oh, Bill! My hero, my man of iron! Where did you get that broken nose?

Football Scrub—The bench turned over.

How many calories in this soup?

Boss, there ain't none. This am a clean place to eat.

## A Good Liar

Mr. Carper: "I never smoked when I was your age. Will you be able to tell that to your son when you are my age?"

Leo Carper: "Not with as straight a face as you do, father."

"ISN'T THIS SUIT A PERFECT FIT?"

"FIT? SAY, IT'S A CONVULSION."

"How long will it be until your sister makes her appearance?"

Younger Sister—"She is up stairs making it now."

"Say, lend me a dollar and I'll be eternally indebted to you."

"Yep, that's what I'm afraid of."

## From Day to Day

Customer (suspiciously): "How is the hash made here?"

Waiter: "Made, sir? 'ash ain't made—it just accumulates."

Mother: "I want you to be somebody when you grow up."

Small Boy: "Who?"

She: "I'm reading Peggy Joyce's autobiography."

He: "How far have you got?"

She: "Chap. twelve."

## Install a Speedometer

Landlady: "And what's wrong now?"

Boarder: "I just wanted to say that I think you get too much mileage out of this roller-towel."



Photographer: "Do you want a large or small picture?"

Norman: "A small one."

Photographer: "Then close your mouth."—Ex.

Can you give me an example of wasted energy?

Yes, sir. Telling a hair-raising story to a bald-headed man.

Farmer—See here, young feller, what are you doing up that tree?

Boy—One of your apples fell down and I'm trying to put it back.

"MOTHER, THAT DENTIST I WENT TO WHO WAS ADVERTISED AS PAINLESS WASN'T."

MOTHER—"HE WASN'T?"

"NO, I BIT HIS FINGER, AND HE YELLED JUST LIKE ANY OTHER DENTIST."



"Did you enjoy your vacation?"

"Yes, but there's nothing like the feel of a good desk under your feet again."

OUCH! I JUST BUMPED MY CRAZY BONE."

"WELL, COMB YOUR HAIR RIGHT AND IT WON'T SHOW."  
GESSO.

## You've Noticed the Kind!

A motorist who owns one of those small cars which everybody makes jokes about was recounting an experience to a friend.

"I had a bit of hard luck coming up from Brighton the other day," he said. "I ran into a trap."

"Is that so?" said his so-called friend, gravely. "Was there any cheese in it?"—Petrol Age.

## And Well Done

First White Captive: "Gee, the chief is kind; keeps us here outside all day taking sun baths. Considerate, I call it."

Second Captive: "Considerate nothing. The old fellow likes his meat nice and brown."

"Changing a tire, eh?"

"No. I just get out every few miles and jack it up to give it a rest."

Traffic Cop: "Use your noodle, lady. Use your noodle."

"My goodness, where is it? I've pushed and pulled everything in the car."

## Asleep on the Deep

Captain: "All hands on deck! The ship is leaking!"

Voice from the fo'c's'le: "Aw, put a pan under it and go to bed!"

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So that your school can start with beginners and have a playing drum corps in just three rehearsals, Ludwig has built this sure fire plan.

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# « « We See by the Papers » »

## Hornell Boys Have

### *Appetite for Victory*

Participation in the National band contest last spring and success in the State contest has instilled the hearts of Hornell, New York, bandits with the desire for even greater victory and there are few bands in the country which are working harder or more diligently than these.

They believe implicitly in Edison's statement that "Genius is one per cent inspiration and 99 per cent perspiration."

Band members have been assisting and instructing beginning groups since and all through summer vacation, and a number of the sections in the band rehearse every day.

## Orchestra Aids Band

The Provo, Utah, orchestra came to the aid of the band by playing at a matinee dance at the high school recently *gratis*, in order that all of the proceeds of the dance could be used to purchase new uniforms for the band.

## Radio Center Need for

### *Greater Music Knowledge*

Miss Sigrid Greenhill, instructor of a new Music Appreciation course at North High School in Des Moines, Iowa, believes that radio is in great part responsible for the need of a course in high schools which will give a wider knowledge and understanding of really good music.

Her course aims to give the students a fair knowledge of musical history, augmented by victrola records and selections by members of the class. The course includes a review of current topics so that students keep in touch with modern day developments.

## Get New Instruments

The band at Wyandotte, Mich., will receive some new instruments as a result of the operetta, "Up in the Air," which was presented recently, proceeds of which were donated to the band and chorus.

Districts in Montana will hold their contests during or before the first week in April in order to get all results in the hands of the Billings executive committee in time to make arrangements for the State contests.

## Symphony Hopes at Omaha

Mr. Joseph Littau of the Omaha Symphony Orchestra has extended an invitation to oboe, French horn and bassoon players of the Central High School to see him with a view to eventually placing them in the Omaha Symphony.

## Olympia Band Progress

Within the past three years the band of the Olympia High School in Washington has developed from an 11-piece outfit, coached by the athletic director at that time, who supplied most of the music himself on the trombone, to a group of 51 advanced players and a horde of beginners at the present time. Mr. Hiden is the director.

## Money-Raising Concert

### *Presented in Ohio*

Their first concert of the year will be given by the McClain High School Bond of Greenfield, Ohio, on January 21st. The proceeds will go to buy music and possibly some new uniforms.

In addition to the band numbers, there will be an alto saxophone solo, an accordion solo and a vocal quartet number. Mr. R. W. Price is the director.

## Pocatello Instrumentalists

### *Give First Annual Ball*

The instrumentalists of the Pocatello, Idaho, high school held their first big annual ball in the latter part of November for all students of instrumental music, and for all ex-members of the band or orchestra living in Pocatello.

This affair is the first social activity of any kind which the band has indulged in since its organization four years ago, and proved to be an ideal "mixer" and enthusiasm arouser.

## Big Hi-Hatter Here

The well-trained band of the Coatesville, Pa., high school had to buy a special uniform for its drum major this year because of his size. The band hopes to be able to purchase some much needed new instruments before the school year is over.

Orchestra members in the same school practice every morning before school, and as a result, have the best orchestra in the history of Coatesville.

## "Cheerleaders" Orchestra

### *Formed at Englewood*

The "Cheerleaders" is the name of a new 7-piece dance orchestra which has been organized at the Englewood High School in Chicago to play at various social functions at the school.

The personnel is: Jack Stillerman, saxophone; Emmet Olund, banjo; Charles Procent, trumpet; Edmund Mickivich, violin; Edward Tatner, drummer, and Ray Walters, piano.

## Detroit Beginners' Band

### *Getting Real Workout*

North High School of Detroit, Michigan, has a beginners' band which it is "pushing" to the limit so that they will be well represented in parades, etc., from now on.

## Buffalo Band Makes

### *Successful Debut*

The Fosdick-Masten Park High School of Buffalo, New York, is proud of its peppy 30-piece band which made its initial appearance at the football games this fall.

## Give Concerts

The Little Symphony orchestra of Highland Park High School in Michigan, under the direction of Miss Maraquita Wallin, gave a concert on December 12th and played at the Parent-Teachers' Association meeting on December 9th.

A string quartette composed of George Miller, first violin; Samuel Milligan, second violin; Robert Boyer, viola, and Carl Meloy, 'cello, presented a concert of Russian music on December 10th.

## Soloists at Waukegan

### *Prepare for Contests*

Soloists from the Waukegan Twp. high school are spending many hours preparing for the district, state and national tryouts for solo contestants next spring.

Bill Moore, last year's national champ tuba player, will be in the competition, and Taisto Varonez, a baritone player, is expected to "get places."

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### **Manlius Entertains P. T. A.**

The Manlius High School band of Manlius, New York, was invited by the Parent-Teachers' Association of Fayetteville to play at their meeting recently.

In addition to the band numbers, Fred Francis and J. L. Lincoln played a duet and R. F. Spengler and H. T. Swartz gave solos which were very well received.

§

### **Outside Engagements Keep Waukeganites on Toes**

Both the band and orchestra of Waukegan high school in Illinois are kept very busy. The band plays, outside of school engagements, two or three concerts a week, and the orchestra is almost as popular. The Annual Band Dance which is one of the social "high lights" of the school will take place February 7th, and the social "high lights" of the school gym are being planned. Elijah Graham is the band instructor in charge.

§

### **Nine Iowans Express Opinions on Jazz Music**

In a symposium of nine students and faculty members of an Ottumwa, Iowa, high school who were asked "What's your opinion of modern jazz," eight gave replies varying from a mild form of approval to exuberant enthusiasm. The eight replies included comments from two instructors in music. The single negative reply was from an instructor in mathematics who said: "I don't like it. Its form is exaggerated but I do admit that this exaggerated form might come to a better form of music."

§

### **Hyde Park Football Coach Does Surprise Stunt on Sax**

The Hyde Park High School Band of Chicago is "rushing" the football coach, Coach Hasan, to join since he astonished a horde of onlookers at a recent dance by picking up a saxophone and playing "Betty Co-ed" and "Wabash Blues." Another case of "They all laughed when I picked up the saxophone, but—"

§

### **Recruit Beginners at Detroit**

Opportunity's slipping by some students at Northern High School in Detroit, Mich., who are failing to heed Director E. Luscombe's coaxings to join his beginners' band. The band has over 15 members now.

### **Wausau Has Contest Hopes**

"On to Menasha" is the battle cry of the Wausau, Wisc. 65-piece high school band. They hold two rehearsals each week, and play at their home football games. A greater number of concerts than ever before are being planned, and Mr. Grill, the director is making a great effort to whip this band into shape so that it can enter the contests next spring.

The orchestra has increased its membership considerably and is working hard on several new pieces this year, but nothing has been mentioned about competing in a contest so far.

§

### **Austin High Gives First Concert of Year**

The Austin High School band of Austin, Minnesota, gave its first concert of the year last month, and presented some difficult pieces very ably. Features of the program were a xylophone solo by the director C. Vittorio Sperati, accompanied by Miss Doris Neveln at the piano; a trumpet solo by Lester Herrick and a trumpet quartette.

§

### **Organizations Combine for Varied Concert**

The band, orchestra and chorus of the Rodney Wilson High School of St. Johns, Mich., combined their talents to present a concert in the high school auditorium during December. Russell E. Smith, director of the band and orchestra, presented his instrumentalists in numbers varying from simple marches to opera overtures. The chorus and a small choir presented six Christmas selections. Hanna E. Strasen is the vocal director.

§

### **Notre Dame Drummer on Ex-De La Salle Band Member**

One of the members of the famous Notre Dame band is Joseph Novak, bass-drummer, who got his early training at De La Salle High School in Chicago. He recently paid his former school a visit.

§

The Withrow High School band of Cincinnati has some extra-band diversion in the form of a basket ball team which competes with teams of other Cincinnati bands and cheerleaders. The team practices after band rehearsal.

§

The orchestra of the Wichita, Kansas, high school has been practicing diligently for a concert to be given in January.

### **Madison Band Notable**

The 60-piece band of the East High School in Madison, Wis., is almost twice the size of any other school band in the city. At the present time, there are four boys studying with the present drum major, for the coveted position next year.

Since 1925, when the present director, Mr. Wolters, first faced the band, they have had perfect attendance at all home football games, regardless of the weather.

§

### **Basket-Ball Band Formed at Flint**

For the basket-ball season, a 26-piece boys' band has been chosen at Flint, Mich., from the regular band to play at the games. The instrumentation consists of five cornets, six clarinets, four trombones, two basses, four saxophones, two French horns and two drums. They will be under a student director.

In the regular band and orchestras, many changes have taken place recently since the director gave tryouts for the important positions. Sumner Jones, who was a member of the National High School Orchestra Camp at Interlochen last summer, has been made the new concert master.

§

The first band of the Elk Point High School of South Dakota were etherized Sunday, December 14th, when they played over Station WNAK at Yankton, South Dakota.

§

### **Music Training Helps Michigan H. S. Students Get College Education**

Former members of the Highland Park, Michigan, high school band directed by O. W. Dey, have written to the school to tell them of the value of their early training. Morley Colwell, '28, is earning his way through Phoenix Junior College of Phoenix, Ariz., by blowing his trumpet in an orchestra, and has also played his way to Europe as a member of a fraternity orchestra called the "Arizona Collegians," which was hired by a steamship line.

John Perine, another alumnus, has worked his way through the Manlius Training School of Manlius, New York.

Bruce Dakin, former high school trombonist, is working his way through Highland Park Junior College, and later expects to go to the University of Michigan.



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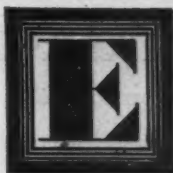
The E-flat (62K-2) is \$225; the BB-flat (64K-2) is \$250—in silver with gold bell. Both may be had also in brass.

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### The 62K Sousaphone



# Jacob A. Evanson and Music in Flint

(His Picture is on Page 2)

1. Born in 1899 and lived first 18 years on a North Dakota farm, in musical home and community.

2. Several times I began the study of piano with various teachers, but all invariable in their methods, in that they put the cart before the horse, by insisting on the dry bones of endless scales and exercises, with the intimation that having spent a long enough time on them (Heaven knows how long), I would finally be ready to play music. Needless to say, not being an automaton, but a cowpuncher craving action, interest evaporated into thin air.

3. But while still in high school I accidentally started playing flute. Not having the handicap of a teacher this time (I ought to be able to say this, being a teacher myself) I got "a whale of a kick" out of playing it. In fact it became almost an obsession, and by the time the World War came around, during my senior year, I was admitted to an army band—a good organization as far as army bands went, that played

everything in the standard band literature, giving a fine experience.

4. After the war, I attended four years at the University of North Dakota, matriculating in the College of Liberal Arts. I completed a four-year pre-med course. Among other things was elected University Marshal, the highest honor accorded a junior, and was elected a member of Iron Mask, honorary senior society. I played tennis on the university team two years. I did not study music formally, but it still held the center of the stage, nevertheless, and during this time I directed a church choir, played in theatre orchestras, professional bands, the civic symphony, the university band, and took part in the campus musical activities, particularly acting as choregus for my class all four years and being the only choregus to lead his class to victory in the inter-class song contest twice in succession. This contest, by the way, is traditional and is by all odds the greatest single event of the year, not even barring

football. I received strong encouragement from symphony players to go into orchestra work.

5. But still, I didn't have sense enough to commit myself to music as a profession—largely because I saw no phase open to me that I felt was an adequate medium of expressing a life work. The year following graduation, I was called back to the university to act as instructor in the sociology department. In the spring of this year, 1924, Mr. W. W. Norton, Community Music Executive, Flint, Michigan, hired me for a job, the only qualification for which that I seemed to have, (now that I look back upon it) was that I had no experience along that line and knew precious little about it. I was hired to teach choral work, harmony and history of music in the Flint Central High School, with a course of chemistry thrown in. Also, I was to assist in community music work, already well begun in Flint.

My total training up to that time was about twenty lessons on the piano, two lessons on the flute, and a one-hour course in conducting. But here, I recognized at once, was a field of music in which I would like to work. It was worthy of any man. It captivated my interest.

6. Since then I have had a mighty busy time catching up on myself. But my lack of formal training has really seemed to be an asset, for I have been unfettered by the "hide-bound" traditions of music pedagogy. It has been easier for me to have the "end" in mind and to subordinate the "means." It has been fun to challenge every procedure in music education by asking the questions of whether the thing taught was the most desirable and if the method in question was the most logical in teaching it. This practical experience, carried on under the significant supervision of Mr. W. W. Norton, has been supplemented by advanced study at Columbia University under men of national prominence, such as: Samuel Richard Gaines, Composer and Conductor, Boston, Mass.; Rossiter G. Cole, Composer, Conductor, and teacher, Chicago, Ill.; George Gartlan, Director of Music, New York Public Schools; Will Earhart, Supervisor of Music, Pittsburgh, Pa.

7. While director of the music department of Flint Central High School, many things have evolved. For many of these I can, of course, take no

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The department consists of first and second orchestra, first and second band, sophomore chorus, junior opera and oratorio chorus, senior a cappella choir, two general choruses, string ensemble, brass ensemble, woodwind ensemble, harmony, and music literature. All classes are on school time receiving equal credit with all other subjects. Three men constitute the staff.

The first orchestra is a fully instrumented and well balanced group of 80 or more players, playing the standard symphonic literature as this year, for example, Beethoven's Fifth Symphony and Franck's D Minor Symphony. It won first place in the state five successive years. It placed third in 1929 in the only national contest attended. It did not participate in contests this last year. The second orchestra is more elementary and leads up to the first.

The first band of 70 or more players is also of full symphonic band instrumentation, and playing the standard band literature as this year, for example, Schubert's "Unfinished Symphony" and Wagner's "Entry of the Gods." The band has won the state championship three successive years and in 1930 placed fourth in the national band contest. The ratings of the first four bands were between 91.08 and 92.00. The second band is more elementary and leads up to the first.

The A Capella Choir consists of 80 members, mostly seniors, and sings the standard a capella music. It, too, has won the state contests the last years it participated. It has attracted national and international attention. It has twice appeared, by invitation, before the Music Supervisors National Conference, and once before the North Central. It at present has an invitation to appear at the Anglo-American Conference at Lausanne, Switzerland, the summer of 1931, virtually as the representative of American music in the schools. Praise of its work has been unmeasured. Its singing is said to have changed the entire attitude towards school choral work, the music used, medium used (whether mixed, female, or male; accompanied or a cappella), and technique in choral training.

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The music literature class is a combination of history and appreciation. Students come in contact with an enormous amount of music actually sung, played and heard. All facts learned are based on music actually heard or performed. Completion of the course makes possible to analyze unfamiliar compositions as to style, period, nationality, form, and even a reasonable guess as to whom the composer might be. Primary emphasis of the class is on definiteness and intelligence of response to music as an expression, as members listen to it or play.

In the harmony class, this subject is not learned by rules, but by experience, which makes the rules obvious. The ear and musical feeling are the constant guides and not memorized rules. They compose from the first day. The first semester acquires to them power to write simple melodies in good form and to harmonize them in four parts, using primary and secondary triads. No definite attempt is made to go be-

yond this though students' own experimentation is encouraged. The second semester gives training in practical application of this first semester's work, arranging for band, orchestra, vocal groups, or solo and accompaniment. Creative compositions for these media in simple forms also are made.

8. My position in the department is that of director. My work consists of directing the band and choir, and teaching the harmony and music literature. I am also assistant organizer in the Community Music Association, Flint's Civic office for the advancement of music.

9. Other activities: Director of Camp Choir, National High School Band and Orchestra Camp, summers

of '28 and '29; Guest conductor of same for summer of '30; Member of National High School Orchestra staff at Dallas, Texas, 1927; Guest conductor of the all-state high school Chorus of Iowa in 1929; Guest conductor of the All-State High School Chorus of Illinois in 1930; Guest conductor of the North-eastern Ohio Music Supervisors' Club in 1931; Director Central Christian Church Choir, Flint, Michigan, 1927-28; Lecture-Demonstrations, and contributor to music magazines; Flutist with army band, professional bands, theatre orchestras, symphonies (amateur and semi-amateur), professional and non-professional chamber music societies, small ensembles, flute solo recitals, etc.



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## 1930 Trophies

(Continued from page 27)

ists. Harold H. Bartlett, Chas. C. Thompson and Melvin Phillips are three of them.

Bartlett is a clarinetist and played with the band from 1924 to 1929, inclusive. In 1929 he won first place in the state solo contest, and played solo clarinet with the band in the National contest at Denver. He has been a member of the Stanislaus County Boys' band since 1925; played in the Modesto High School orchestra in 1929 and the Modesto Junior College orchestra in 1929-1930. At present he is specializing in composition and conducting and has composed two overtures and a Symphonie poem which are considered very worthy of mention.

### Charles Thompson

Charles Thompson is an oboe player who got his start on the saxophone. He has studied under Prof. Frank Mancini, director of the Modesto H. S.



band and under Caesar Addimanek of the San Francisco symphony.

Herbert Clark chose him to play first oboe in a selected band of 1928 at San Francisco. In 1929 he played first oboe and English horn with the Stockton Symphony orchestra; and second oboe with the Stockton Little Symphony in conjunction with eighteen players from the San Francisco symphony. Last year, Thompson won second place in the California State solo contest in Sacramento. As he has two more years of high school competition, much is expected of him in the future.



## Conventions, Contests, Festivals and Conferences

*Editor's Note—Secretaries of all National, Sectional and State Associations, correspondents and school music directors, please send announcements and further data for this column, which is intended to be permanent and authoritative.*

### February

Department of Superintendence, N. E. A., Detroit, Mich. February 21-26. National high school chorus will be featured.

### March

Southern Conference for Music Education, Memphis, Tenn. March 11-13. An All-Southern orchestra and chorus will meet in connection with this conference. Joseph E. Maddy will conduct the orchestra and William Breach of Buffalo, the chorus.

Eastern Music Supervisors Conference, Syracuse, New York. March 18-20. Combined Eastern States Orchestra, managed by Harry E. Whittemore, conducted by Francis Findley; Dr. Howard Hanson, guest conductor.

Panhandle Music Festival, Amarillo, Texas. March 19-21.

Washington State Music Meet, Vancouver, Wash. March 20-21. To be preceded by preliminary meets at Aberdeen, Centralia and Longview March 14.

Southwestern Music Supervisors Conference, Colorado Springs, Colo. March 24-27. A Southwestern orchestra and chorus will meet with this conference. Russell Morgan will direct the orchestra, and the chorus director will be announced later.

California Music Supervisors Conference, Los Angeles, Calif. March 30-April 2.

Nebraska State Teachers' Association, Lincoln, Nebr. March, 1931. Lucille Robbins, Lincoln, president.

### April

Northwest Music Supervisors Conference, Spokane, Wash. April 6-10. An All-Northwestern orchestra under the direction of Roy E. Freeburg of the University of Montana, is being planned to meet in connection with this conference.

North Central Music Supervisors Conference, Des Moines, Iowa. April 13-17. A sectional orchestra under the direction of Joseph E. Maddy and a chorus under Jacob Evanson of Flint, will appear at this convention.

District Band and Orchestra Contest, Cicero, Illinois, April 17 and 18. Morton High School.

Illinois State Band and Orchestra Contest, Urbana, Ill., April 23-25. University of Illinois.

Montana State Band and Orchestra Contest, Billings, Mont. April 23-25. J. A. Woodward, Chairman.

West Virginia State High School Orchestra-Chorus-Band Contest, Charleston, West Virginia. April 25.

Missouri State Band and Orchestra Contest, Columbia, Mo., April 30 to May 1 and 2. University of Missouri.

All-Chicago High School Orchestra Recital, Chicago, Ill.

### May

National High School Orchestra Contest, Cleveland, Ohio. May 14, 15 and 16.

Chicago Public School Band Contest, Chicago, Ill. April 16. Orchestra, May 14.

Iowa State Teachers' Association, Marshalltown, Iowa. May 19, 20, 21. Tolbert Pierce, president.

Ohio Music Teachers' Association, Cleveland, Ohio.

National High School Band Contest, Tulsa, Okla. (Date tentatively set for latter part of May.)

Oklahoma State Band and Orchestra Contest, Stillwater, Okla., May 6-9. Oklahoma A. & M. College.

Iowa State Band and Orchestra Contest, Iowa City, Iowa, May 7-9. University of Iowa.

### June

National Education Association, Los Angeles, Calif. June 28-July 4.

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NICOLAI. *Overture from "The Merry Wives of Windsor."* (Arr. by Richard L. Halle.) Symphonic Band Series, No. 9.

### Philharmonic Orchestra Series

BACH. *Bourrée, in G minor.* Philharmonic Orch. Series, No. 27.

GLUCK. *Gavotte (Paris and Helen).* Philharmonic Orch. Series, No. 24.

HAYDN. *Capriccio, in A.* Philharmonic Orch. Series, No. 20.

LAZARUS. *Hunting Song.* Philharmonic Orch. Series, No. 15.

MARTINI. *Gavotte célèbre.* Philharmonic Orch. Series, No. 8.

RAFF. *Romance, in F* (Original key, D). Philharmonic Orch. Series, No. 32.

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BEETHOVEN. *Theme from Violin Concerto.*

FLEMMING. *Integer Vitae.*

GLUCK. *Dance of the Happy Spirits* (Orpheus).

SCHUMANN. *Soldiers' March.*

WARD. *America the Beautiful.*

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### Melvin Phillips

Melvin Phillips has developed into a first class trombone player without any private lessons, but just under the direction of Prof. Frank Mancini in his band classes.

Last April he won first place in the State solo contest for trombones, and also won second place in a special contest of all first prize winners to determine who were the best soloists on any solo instrument.

Phillips belongs to the "Varsitonians" orchestra who broadcast over station KGDM Stockton, Calif. every Sunday evening.

## Blind! But They Play Anyway

(Continued from page 11)

folks, we would defeat our own cause. We treat them, I should say, as normal human beings. They are normal beings except that they lack the ability to see. The general public has a tendency to set them aside in a class to themselves and think of them as being different. If they would visit the school for the blind and become acquainted with the students there, they would change their attitude. They would also be surprised to see some of the handwork done by the students.

One of the reasons the music department prospers as well as it does is that we have as superintendent of the school one of the few men in the state's educational system who recognizes the importance which music plays in teaching men and women how to live. This man is Mr. A. J. Caldwell. Music in the public schools of Louisiana is not as far advanced as it could be; but, with the help of a few men like our superintendent and with the music at the School for the Blind as an example, we hope to make remarkable progress in the next few years.

### Texas Festival in March

The high school of Amarillo, Texas, will be represented with eight ensembles at the Panhandle Music Festival next March 19, 20 and 21. The first and second band, orchestra, girls' glee club, boys' quartet, girls' quartet, and boys' glee club will appear.

Band boys at De La Salle in Chicago, who have 100% for their weekly average, will be allowed to play basketball every Friday after school, Brother Hugh, director, has announced.

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The Bennett Band Book No. 1, by Harold Bennett.  
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Will Huff Band Book, by Will Huff.  
Al Hayes Band Book, by Al Hayes.  
The Al-Ha Band Book, by Al Hayes.  
The Huff Par-Excell Band Book, by Will Huff.  
The Noel March Book (Easy), by F. E. Noel.  
Henry Fillmore's March Book (Med. Difficult), by Henry Fillmore.  
The Trombone Family Band Book (Trombone Novelties), by Henry Fillmore.  
The Gloria Band Book (Hymns and Gospel Songs), by Henry Fillmore.

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Hazel's Orch. Gems, by Edw. Hazel.  
The Will Huff Orchestra Folio, by Will Huff.  
The Al-Ha Orchestra Folio, by Al Hayes.  
The Par-Excell Orchestra Folio, by Will Huff.  
Pure Gold Orchestra Folio, by Edw. Hazel.  
The Lewis Orchestra Folio, by Walter Lewis.  
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## Jazz-in "Cap and Gown"

(Continued from page 14)

who has a large organization, holds a degree in dentistry at California. He, too, wandered eastward some years back. Al Jolson discovered him on a western tour and encouraged him to tackle the big leagues.

Ben Bernie, also nationally known, came out of New York University. The stories vary regarding how rapidly he emerged, but there's a tale in Broadway that he was booted out for some college prank.

The first of the "mammy state" groups to make good in the bright light belt was brought to Manhattan by Tommy Christian, who for several seasons headed the Paramount Hotel players. Tommy's home town is Carrollton, Ga., and there his first musical appearance was made as a tooter in the home-town band. He went to the University of Alabama and there got his band together.

So it's small wonder that some of these successful young musicians will tell you that the profession had best begin to offer a better break to the young man if they don't want the cream skimmed from the college output before they get a chance at it.

Who wants to carry a surveyor's chain at \$20 a week when he can carry a chain of jazz bands at a thousand?

### Give Mid-Year Concert

The annual mid-year concert of the Lincoln, Nebraska, high school musicians will be given January 16th, and will consist of selections by a boys' chorus, A Capella choir, senior girls' glee club, junior glee club, advanced orchestra and band, two small ensembles, senior girls' octet and string quartet. The program is under the auspices of the Orpheons, the music club of Lincoln.

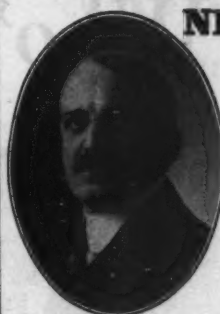
### Ohio All-Stars Meet

The annual Ohio All-State High School Orchestra, under the direction of Eugene J. Weigel, and the All-State High School Chorus, under the direction of Griffith J. Jones met in Columbus December 29, 1930.

The orchestra consisted of 125 members and the chorus 150.

Miss Edith M. Keller, State Supervisor of Music, had a very interesting program arranged and we played to a packed house at the Memorial Hall.

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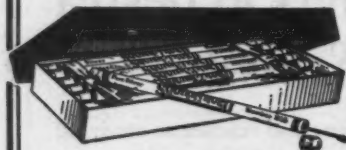
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See Page 48

# Who's Who



SEVERAL years ago, when Stanley J. Mandel first manipulated the formidable looking bassoon, he was the cause of considerable interest and his instrument the center of a curious and interested crowd for the bassoon was something unique and novel to them. In fact, Stanley was the first one to play bassoon in a Junior high school in the whole state of Ohio.

Dangerous as the instrument looks, it has been good to its owner. It has won for him first chair in his section in the All-State orchestra at Columbus for the last three years; a scholarship in the National High School Orchestra and Band Camp at Interlochen in 1929; a scholarship on bassoon in the Cleveland Institute of Music last year; first prize in the state solo contest and second prize in the national solo contest at Flint last May; and the usual varied experiences as a member of a crack high school band and orchestra.

Giving a resume of the results of his

conquest of the bassoon, Stanley has to his credit a nice assortment of medals, memories of trips in the past, and still a few in the future to look forward to (he graduates in June); study under the best of instructors and either a vocation or an avocation for the future, not to mention contacts with real people which he might not otherwise have had the opportunity of meeting. The effort and result scales are badly overweighted on the side of results, from all indications, as the only item on the other side of the scale of any consequence is practice, and even that isn't altogether unpleasant when one has a genuine interest in the instrument.

"I enjoy some jazz—but I don't believe in overdoing it. Music is just like a meal. If it has too much salad dressing, or is all beefsteak, it isn't healthy."—Joseph Littau, director Omaha Symphony Orchestra.

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# Solo and Ensemble Events

SOLO and ensemble events at the 1931 National High School Orchestra Contest at Cleveland, Ohio, on May 14, 15 and 16 will be the most important innovation of the contest.

Since the Wind, Brass and Percussion solos and ensembles have been a part of the band contest in the past, only string instrument competition will be added to the program for the orchestra.

A tentative plan includes the following:

Violin Violin Cello  
Viola Double Bass

Ensembles:

Trijo (violin, cello, piano).

String Quartette (violin 1 and 11, viola, cello).

String Ensemble (3 to 8 players, miscellaneous instrumentation).

Piano and harp are optional with the miscellaneous group.

A special solo contest committee has not been appointed to handle details of this phase of the National Orchestra Contest. Any questions concerning the string instrument contest may be addressed to J. Leon Ruddick, Supervisor of Orchestras, Board of Education, Cleveland, Ohio.

The Music Department of the North Side High School, Fort Wayne, Indiana, produced an old-time Minstrel Show in the school auditorium in November. The parts of the black-faced comedians were taken by pupils.

Last year, after the football game between Holland and Grand Haven, the Grand Haven team entertained the visiting team at a banquet. They, in turn were hosts to the Muskegon Heights band when they visited that city for a football meet.

This year, Muskegon Heights will visit Grand Haven and be their guests of honor at a banquet, and Grand Haven will be Holland's guests after the game there. This plan was started three years ago, and will continue ad infinitum if the present popularity of the stunt is any criterion.

Of all the conditions to which the heart is subject, suspense is one that gnaws and cankers into the frame.

—Lytton.

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## Book Review

### *The Science of Voice*

By DOUGLAS STANLEY

(Published by Carl Fischer, Inc., New York)

Here is a book which stresses the scientific side of voice study, and brings this phase of music up-to-date by showing the application of present-day theories and discoveries in physics and physiology with regard to the understanding and development of the voice.

The author treats this subject with all the conviction of his extensive research, and doesn't hesitate to throw light on some false convictions and practices employed by instructors, students and artists in the past and present without "soft-soaping" his remarks.

It is a book which will undoubtedly call forth a great deal of controversy because of some of its radically new ideas. No teacher of voice who has conscientiously taught his students to take drills and exercises to develop a superior breath capacity, is going to read that "the average undeveloped vital breath capacity is more than sufficient for any conceivable requirement under really good technical conditions" and accept it as fact without some argument and defense.

The book does not merely scratch the surface of the science of voice. It is complete, thorough, fearless, and up-to-the-minute. An entire section is devoted to the physical principal involved, as explained by Stanley S. A. Watkins, A. C. G. I. (London University) B. S. (London University) A. M. I. E. E.

A second section on "Vocal Technic" is presented by Douglas Stanley, A. C. G. I., M. S.; and the third section "Musicianship and Interpretation" is a collaboration of Mr. Stanley and Alma Stanley, B. A.

An especially interesting chapter is the one by Mr. Watkins on the talking movies and other mechanical reproducing devices.

This book is destined to be a text book for students and a valuable reference book for anyone interested in the voice. It is clearly written and should be easily understood, but it is by no means a book for casual "skimmers" and dilettantes.

She—"You remind me of the ocean."

He—"Wild, romantic, restless?"

She—"No, you just make me sick."





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Symphony



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Boston  
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Symphony



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Chicago Opera



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Symphony



Gustav  
Albrecht,  
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Fox Theatre,  
Philadelphia



Richard  
Walrath,  
Portland  
Symphony



William  
Freudenmann,  
Hanna Theatre  
Cleveland



Joseph Franzl,  
Damrosch  
Orchestra,  
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Harvey  
Mathieu,  
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